

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

APRIL 6, 1921

PRICE FIFTEEN CENTS



JEAN & CHARLES GRANESE

THE NATIONAL THEATRICAL WEEKLY

NATIONAL VAUDEVILLE ARTISTS

INCORPORATED

MEMBERS' NOTICE

DUES

From APRIL to OCTOBER

ARE NOW

DUE and PAYABLE

In order to be in good standing it is necessary to carry a **BROWN CARD**

WITH THIS EMBLEM

MANAGER



ARTIST

IN THE CENTER

Dear Member:—

Friday matinee, April 8th, is the date of the National N. V. A. Day, at all theatres throughout the United States and Canada, affiliated with the Vaudeville Manager's Protective Association, the proceeds of which are to go to **Your Insurance Fund**, making it possible to insure **You** for \$1,000.00, without any additional cost to you other than the semi-annual, dues, \$5.00.

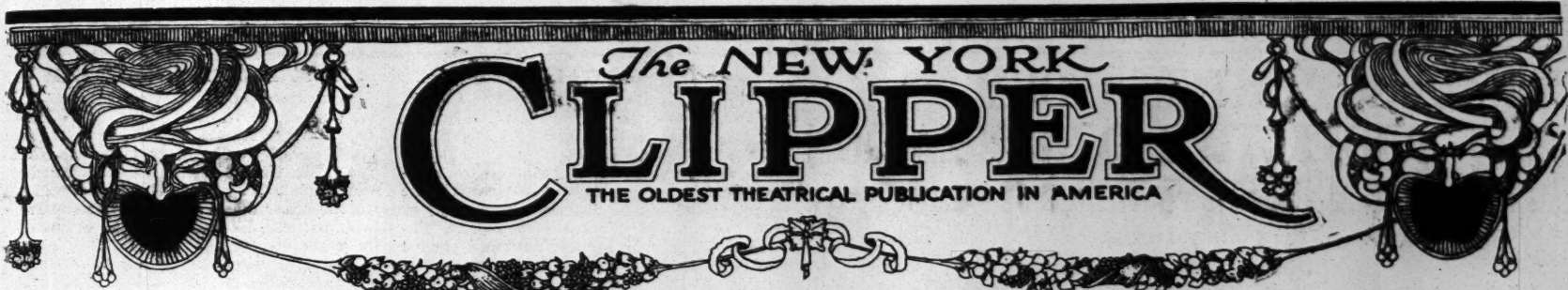
The managers throughout the country are expending every effort to make this a banner day for you. All that is asked, is your cooperation. **Wire or Write** immediately to the manager of the theatre you are booked to appear in, on April 8th, and find out in what way you can be of service. Each manager is going to add an extra attraction to his program on that occasion. Any idea you have in mind that would further the interest of the performance on that day, will be gratefully received by the manager.

Henry Chesterfield,
Secretary

P. S.—Don't forget that any member securing forty accepted applications for active membership before December 15th, 1921, will be awarded a life membership in the National Vaudeville Artists, Inc. The value of this life card is \$200.00.

Ten Reasons Why You are an N. V. A.

- 1st—\$1,000 insurance at your death. Cash. Paid to your heirs immediately. It would take 100 years at \$10 a year dues to pay in \$1,000. Will you live that long?
- 2nd—Your Contract is Protected.
- 3rd—Your Material is Protected.
- 4th—Help when you are sick.
- 5th—A Clearing House For All Your Troubles.
- 6th—THE CLUB HOUSE.
- 7th—It's Your New York Office.
- 8th—It's Your New York Home.
- 9th—It's Your Playground. Where you relax—with food and rooms at cost.
- 10th—Because all the really Big People in Vaudeville, Professionals and Laymen, are Members and N. V. A. Associations are Valuable to You.



Copyrighted, 1921, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under Act of March 3, 1879

Founded by
FRANK QUEEN, 1853

NEW YORK, APRIL 6, 1921

VOLUME LXIX—No. 9
Price Fifteen Cents, \$5.00 a Year

MOUNTFORD SEEKS TO TIE UP N. V. A. BENEFIT DAY FUNDS

**Asks Injunction Restraining Orpheum Circuit and Loew's from
Turning Over Matinee Receipts to Fund of Artists
Society—Says It Is a Dissipation of Assets**

Harry Mountford, executive secretary of the American Artists' Association, has started two actions to restrain the officers of the Orpheum Circuit, Inc., and Loew's, Inc., from turning over the matinee receipts of all their theatres on Friday April 8, to the Benefit Fund of the National Vaudeville Artists, by the serving of papers on officials of the companies on Saturday.

The summonses are returnable in the Supreme Court on Friday morning, and a motion for temporary injunctions, pending trial of the suits, will be heard.

Mountford started the suits after sending a registered letter to each of the vaudeville circuits protesting against the benefits planned, which read as follows:

"I am a stockholder of record in the Orpheum Corporation.

"I am informed and believe that on April 8 you propose and intend to turn over the whole receipts of the matinee performance to an association known as the National Vaudeville Artists or some persons pretending to be the National Vaudeville Artists or to some persons or corporation, unknown to me.

"I hereby give you notice as a stockholder of record of the Orpheum Circuit, Inc., that I protest and object to any diversion of the receipts of the above corporation for such purposes. I object to this on the ground that it is a dissipation

of the assets of the corporation for purposes which are foreign to its character and depletion of the amount which should accrue for division amongst the stockholders."

Mountford, in conjunction with William P. Conley and James W. Fitzpatrick, president of the A. A. A., is a stockholder of record of the two circuits, and in his supporting affidavit to the request for injunctions, he charges "That an appropriation of the funds of the corporation would be a wilful dissipation and illegal appropriation of the funds of the corporation, and a fraud upon the stockholders. There has been no meeting of the stockholders sanctioning the appropriation of said receipts."

At the offices of Hess & Kahn, attorneys for Mountford and the other complainants, it was stated by Charles Kahn that he would base his motion for an injunction on facts brought out in the Federal Trade Investigation of 1919, in which Mountford took a leading part.

Mountford estimates that the gross receipts, which would be turned over to the N. V. A. Benefit Fund, would reach about \$43,000. Interested observers of the situation, judging by the yearly receipts of the Orpheum and Loew circuits, figure that the money realized on the benefit performances would amount to only one-tenth of one per cent of the yearly receipts.

ACTRESS SUES FOR \$150,000

BOSTON, April 2.—Marguerite Grace, the twenty-year-old actress who has instituted legal action against Robert Dobbins, a wealthy real estate broker of this city, alleging a shattered romance, declared last week that she was not after the latter's money. The action of Miss Grace really amounts to attachments totaling \$150,000.

Mr. Dobbins refuses to talk. His lawyers declare, however, that investigations they have conducted have proven that Miss Grace has been studiously seeking a cause for action and has been preparing her case for the past several months. Both of the parties to the case come of good family.

ILLNESS CLOSES SHOW

SAN FRANCISCO, April 4.—Owing to the illness of Sam Simmons, who plays "Jiggs" in "Bringing Up Father," both the Sunday afternoon and Sunday night performances at the Savoy Theatre were called off, and the audience was dismissed after refunding them their money. The same thing occurred at the Victory Theatre, San Jose, the following night, when the management was forced to refund the receipts, which amounted to fully \$1,000.

"MRS. FAIR" GETS \$23,000

PITTSBURGH, April 4.—Henry Miller and Blanche Bates in "The Famous Mrs. Fair," at the Nixon Theatre, finished their run in this city Saturday, with the last week's receipts totaling \$23,000.

WANT BERNARD AT CUT RATE

WILMINGTON, Del., April 3.—The Playhouse here is making an attempt to book "As You Were" with Sam Bernard and Irene Bordoni, for a three days' run beginning Monday, April 18, at a two dollar top price. The management of the Playhouse claim that if the show comes in at that scale, they will guarantee three days of capacity business. "As You Were" will play a return date in Philadelphia for two weeks beginning April 4, and at present have the following three days open.

The piece is now playing at a three dollar top price.

"BOOTS" OFFERED CONTRACT

PHILADELPHIA, Pa., April 4.—Marie "Boots" Rodgers, who was acquitted Friday of all charges in connection with the murder of Harry T. Pierce, has received an offer to appear on the stage, she said today, at a salary of \$200 a week. She has not accepted it as yet, owing to the fact that her sailor husband wants her to go to Texas with him, where they can settle down to a quiet routine of domesticity.

RESIGNS AS A. E. A. TREAS.

Owing to a great access of duties and responsibilities, Richard A. Purdy has resigned the trusteeship of the Actors' Equity Association. He and Thomas B. Clark, Jr., have been appointed as advisory finance board of the association and, as experts, will always be ready for consultation on financial matters.

"SMOOTH AS SILK" TO REOPEN

"Smooth as Silk," with Willard Mack, which came to an abrupt end at the Lexington Theatre several weeks ago after a short run, will re-open at the Frazee Theatre on April 11, following the close of Margaret Anglin's engagement in "The Woman in Bronze." The piece will be given an entirely new production for the revival and a few minor changes will be made in the cast. Mack will again portray the leading role.

The Mack play closed at the Lexington on Saturday, March 12. During the matinee performance on that day, the actor-playwright collapsed while playing his role. He had been on the stage only a few minutes when it was noticed from the way he spoke his lines that something was wrong. The curtain was rung down, and soon afterward Mack became unconscious and was removed to his dressing-room, and later to his home. According to his physician, his breakdown was due to overwork and prolonged nervous strain. "Smooth as Silk" was written and produced by him in two weeks.

"AUCTION BRIDE" WITH HUSSEY

PHILADELPHIA, Pa., April 3.—Dorothy Miller, the sixteen year old Trenton girl who advertised that she would marry any eligible man who would advance \$1,000 to defray the expenses of an operation upon her mother, has been signed by the Shuberts to appear in the Jimmie Hussey show "The Whirl of the Town," at the Chestnut Street Opera House here. Miss Miller, who had received more than 400 proposals of marriage, was planning to accept one of her suitors when J. J. Shubert stepped in. He offered the money without any string attached, but the girl would not accept the money as a gift. This difficulty was hurdled by Miss Miller signing a ten-weeks contract at a salary of \$100 a week.

"MR. PIM" MOVING UPTOWN

"Mr. Pim Passes By," the play which the Theatre Guild is presenting at the Garrick Theatre, will move to Henry Miller's Theatre on April 18. The Theatre Guild is planning its final and fifth production of the season, and the removal of the present piece is due to the fact that they wish to make room for Philip Molnar's "Lillian," which is now in rehearsal. "Wake up, Jonathan," with Mrs. Fiske, now at Miller's Theatre, is to go on the road.

PEGGY MARSH CLAIM UNSETTLED

Peggy Marsh, now Mrs. Albert Johnson, denied last week that the claim she filed against the Field estate had been settled. Marshall Field, 3d brother of Henry Field, who is the father of Miss Marsh's child, paid an allowance to her, but refused to allow her claim to a share in his brother's estate.

HILL SHOW AT MANHATTAN

"Bringing Up Father," Gus Hill's production, based on George McManus' cartoons, will open at the Manhattan Opera House on April 11 for a two-weeks' engagement. The show has just completed a two weeks' booking at the Philadelphia Metropolitan Opera House.

SCANLON SIGNS FOR 10 YEARS

Walter Scanlon, who is starring in the musical comedy "Hearts of Erin," has been put under a ten-year contract by George Gatta, the producer of the show.

GUNMEN HOLD UP EMPIRE

CLEVELAND, April 2.—The Stone and Pillard show, playing the Empire Theatre here, closed their matinee performance on Saturday, and immediately afterward two gunmen held up the box office and escaped with more than \$1,000. Louis Isaacs, assistant treasurer, was counting the afternoon's receipts when one of the pair stepped up to the box office and asked for two seats for the evening's performance. His confederate meanwhile forced his way into the office and pointed a revolver at Isaacs when he turned to get the tickets. He then stuffed his pockets with the contents of the cash drawer and a cash box which was lying open on a shelf. Before Isaacs could regain his composure the robbers disappeared.

Isaacs told the police he believed the robbers ran through the theatre and out of the back entrance. He was able to describe only the one who had forced his way into the office.

While the robbery was taking place, P. B. Isaacs, the manager, and Jacob Levine, the treasurer, were having a conference over the box office and came down just as Isaacs cried that he had been robbed. Three policemen were unable to find any trace of the robbers.

An attempt to hold up the theatre was frustrated seven weeks ago when a patron overheard the robbers discussing their plans outside the theatre. The suspects were taken into custody by the police but were released for lack of evidence.

The exact amount taken is uncertain but it exceeds \$1,000. The loot, officials of the theatre said, included the afternoon receipts and advance sales.

STOCK ACTRESS SUES FOR DIVORCE

ROCKLAND, Me., April 4.—The divorce action brought by Adelyn E. Bushnell, leading lady with the stock company at the Auditorium Theatre, Malden, Mass., will not be contested by her husband, William E. Boyden, of Boston, according to announcement made by his counsel. Cruel and inhuman treatment is charged in the action, which was started last January in the Knox County Supreme Court. Mrs. Boyden makes her home in Thomaston between seasons.

The couple were married in New York on April 28, 1918, after a swift and ardent courtship. After a honeymoon lasting eight days, Boyden, who was a lieutenant in the army aviation corps, left to rejoin his corps. The following August he spent a ten day furlough with her, and in November returned to Boston and has not lived with her since.

Mr. Boyden claims that his actress-wife's affections waned after a trip to a certain hotel in Randolph, N. H., during the influenza epidemic in 1918. He says he received a letter from her a short time after that in which his wife said "I am going to end it now. It will be kinder to you in the end."

Mrs. Boyden has a son eight years old by her first husband, who was an actor.

ACTOR SETTLES SUIT

Pierre La Colosse, the motion picture actor, has adjusted his claim against the Fifth Avenue Coach Company, whom he sued recently for damages he sustained while riding in one of the company's busses. Another passenger playfully shoved his arm through one of the bus windows, and a piece of flying glass entered the actor's eye.

CANADIAN WRITERS FORM PROTECTIVE ORGANIZATION

One Hundred Authors Meet to Protest Against Passage of New Copyright Bill Which They Declare Will Work Grave Injustice to Canadian Writers

MONTREAL, April 2.—Following a meeting, attended by more than one hundred Canadian writers, held for the purpose of protecting their rights as affected by the proposed new Copyright Bill now before the House of Commons at Ottawa, an organization was formed known as the Canadian Authors' Association, and a special committee was appointed to consider the terms of the bill and take action.

The Copyright Committee consists of Arthur Stringer (Chatham, Ont.); Madge MacBeth (Ottawa); R. J. C. Stead (Ottawa); and Warwick Chipman, K. C. (Montreal), the president of the association, John Murray Gibbon, acting ex-officio. Following is the committee's report:

The Committee, which has made its report, states that information in its report is given to promote the best interests of Canadian literature, and is offered as a help to the drafters of the Copyright Bill.

The report, which pays a great deal of attention to the serial and book rights of stories, also devotes considerable space to dramatic and motion picture rights, saying in part as follows:

"While appreciating the friendly intention of the Government to improve existing copyright conditions in Canada, we have come to the unanimous conclusion that this bill in its present form contains proposals which, if carried out, would result in grave injustice to the Canadian author, which are not in accordance with international comity, and which do not conform to the recognized interpretation of copyright, namely, 'in law, the right, belonging exclusively to the author or his assignees, of multiplying for sale copies of an original work or composition in literature or art.'

"Commercially, today, the motion picture returns from a pictured novel far outweigh the book returns, very conservatively they might be stated to be, on the average, three times as great. This bill fails to protect the author in this field, neglects to enunciate those rights, and

fails to stipulate, as any such act should, that these subsidiary or derivative rights, unless definitely and specifically stipulated or otherwise by special contract or agreement, repose and remain with the author. The ambiguous wording of Sub-Section 1 permits of the appropriation of these picture-rights for the ridiculous price of two cents per print of the films. Obviously this sub-section should be re-drafted, and the author's compulsion to dispose of valuable cinematographic rights should not be involved in his right of obtaining a copyright on the written, or literary, product of his imagination. The disposal of picture rights should remain untrammelled, with the author.

"Section Three of the bill would deprive the American author of Canadian copyright unless or until the Minister granted that privilege, and would deprive the Canadian author of Canadian copyright if first publication of his work is in the United States, unless, the Minister certifies the United States as a privileged nation—a withholding of privilege the continued withholding of which will jeopardize the profitable American market of many Canadian authors, a market which is frequently their chief source of income owing to the naturally small market in Canada itself. This bill destroys the reciprocal condition on which the Canadian author's right in the United States rests and thus automatically destroys the Canadian author's protection in the United States, which is at present protected by Convention between Great Britain and the United States as declared in the Presidential Proclamation of 1910."

The report lists the possible remuneration from an author's work, in respect to the proportionate value of each right as follows:

- "1. First serial rights.
- "2. Book rights.
- "3. Motion picture rights.
- "4. Dramatization rights.
- "5. Re-print rights.
- "6. Second serial rights.
- "7. Third serial rights."

AUTHORS' DINNER ON APRIL 11

The annual banquet of the Authors' League of America, Inc., will be held at the Hotel Commodore on Monday evening, April 11. Tony Sarg is chairman of the committee in charge for this year. Other members on the committee are George Barr Baker, Eugene Buck, A. Helene Carter, F. G. Cooper, Henry James Forman, Thomas Geraghty and John E. Sheridan. Every member of the league will be filmed as a "screen star," through arrangements made by Thomas Geraghty, of Famous Players-Lasky. Charles Chaplin, Mary Pickford and Douglas Fairbanks have accepted invitations to attend.

"THE WHEEL" TO OPEN MAY 2ND

Rehearsals for John Golden's new comedy, "The Wheel," by Winchell Smith, will begin next week and the premiere will be given at the Apollo Theatre, Atlantic City, on Monday, May 2. Mr. Golden will also finish the preliminaries on the new Hale Hamilton-Viola Brothers Shore comedy of optimism, "Happy New Year," which opens at Ford's Opera House, Baltimore, during the week.

WILLIAMS AT THE CENTRAL

The Central Theatre is said to have been selected by Al. Woods as the house in which Bert Williams will appear at the opening of next season at the head of the play in which the colored comedian is to be starred.

The piece has been named "The Pink Slip."

BAREFOOT DANCERS IN CHURCH

Six barefooted Barnard College girls appeared in a ritual dance of the Della Robbia Annunciation on, Saturday, at St. Mark's. Dr. William N. Guthrie, the rector, in announcing the dance, said that the dance was a holy thing. He said also:

"If you do not know that a dance can be religious, the fault is yours, not mine—a fault in your culture.

"Ignorance and prejudice have made many believe that God will be happy only if the Church is closed to everything that will bring men joy."

The dance was given in connection with the Feast of the Annunciation, and consisted of four scenes. The dancers are pupils of Miss Bird Larsen, professor of aesthetic dancing.

FLORENCE PRINTY WITH ALCAZAR

SAN FRANCISCO, April 4.—Florence Printy, formerly a member of the Majestic Stock Co., and later with the Republic Theatre Stock Company, who just closed a ten weeks' engagement as ingenue with the Will King Musical Comedy Company, has been added to the Alcazar Stock Company to play the leading ingenue parts. She opens in "Wedding Bells," April 17.

"OLD HOMESTEAD" FOR FILMS

"The Old Homestead" is another of the famous old plays which will be seen shortly on the screen. The T. W. Chaburn Enterprises are to produce it, while one of the most famous actors of the old school will play the Denman Thompson role.

NEW CAPITAL OPENS

MONTREAL, Can., April 4.—The Capital without doubt the most beautiful theatre in Canada, with seating capacity of 2,600, opened Saturday night. While the house was largely taken up by guests of the management, some tickets were sold to the public, and thousands were turned away unable to even get standing room. The theatre is one of beauty, and was erected by the Famous Players' Canadian Corporation, Limited, at a cost said to be over one million. N. L. Nathanson is managing director, who also erected the Pantages Theatre in Toronto. Under the leadership of John Arthur, who opened the evening's entertainment with the famous overture "Robespierre," selections were rendered by Mr. Jules Regin, tenor, and Miss Nellye Gill, soprano. The feature picture was "Forbidden Fruit."

The moving picture stars present at the opening were: Miss Elsie Ferguson, Mr. Thomas Meighan, Miss Alice Brady, Miss Justine Johnson, Miss Hope Hampton, Miss Ruth Fox, Miss Edna Wheaton, Miss Sybil Carmen, Miss Betty Carpenter, Miss Diana Allen and Miss Doris Kenyon and Miss Grace Valentine.

HILL SHOW GETS BIG MONEY

SAN FRANCISCO, April 4.—Gus Hill's "Mutt and Jeff" company continues to get big money on the coast. In Redlands the receipts reached \$891.00; San Bernardino, \$927.00; Riverside, \$1,526.00; Santa Barbara followed with \$937.00; Colingo, \$902.00, and Hanford, which was played on Good Friday, \$1,027.00 was taken in, under such circumstances it was more than a record. The company opened in the Savoy Theatre, Saturday night, March 26, to remain for eight days. The staff this season includes Charles D. Wilson, manager; William Garen, advance; Eddie Flavell, Ed. Galan, Ollie Moyle, Lillian Goldsmith, Richard Freeman and Dannie McCormick are featured.

HISLOP SCORES AT THE HIP.

Joseph Hislop, the Scottish tenor who was heard earlier this season with the Chicago Opera Company, gave his first concert of the season Sunday night at the Hippodrome, under the direction of William Morris. The tenor was assisted by a company of Scotch pipers in kilts, who had been assembled by Colonel Percy A. Guthrie, of the New York Caledonian Club. The costumes worn by the men made a great hit. They played many of the old Highland airs, some of which Mr. Hislop sang. Mr. Hislop was accompanied by Albert Sciarretti, Oscar Micastrò, a cellist, rendered a number of well played selections.

SELLS-FLOTO SHOW FOR CHICAGO

CHICAGO, April 4.—The Sells-Floto Circus will open its engagement at the Coliseum on April 9, remaining there until Sunday night, April 24. Poodles Hanneford, and the Hanneford family of riders, late of the N. Y. Hippodrome, are featured. Other acts on the bill are: The Codonnas, the Nelsons, the Wards and Victoria and Bertha Beeson, aerial artists. Special acts have been booked from the Chicago and St. Louis engagements. H. B. Gentry is general manager for the circus.

BEATRICE NOYES GETS DIVORCE

Beatrice Noyes, now playing in support of Florence Reed in "The Mirage," was granted a divorce by Supreme Court Justice French last Friday from Donald Gallaher, now appearing in "Honey Girl" on tour. The mother received custody of their twenty-eight-months-old child, Donald Gallaher, Jr., and alimony of \$28 a week. The case was not defended. The couple were married in April, 1917, in the Little Church Around the Corner.

NUNAN BACK ON PAPER

SAN FRANCISCO, April 4.—Thomas J. Nunan, for many years dramatic writer of the San Francisco Examiner and who has resided in New York for the past three months preparing scenarios for Cosmopolitan productions, has returned to San Francisco to resume his position on the Examiner.

\$50,000 RAISED AT MET. BENEFIT

More than \$50,000 was raised by the all-star benefit performance given at the Metropolitan Opera House Sunday, for the Irish Relief Fund, under the auspices of the Theatrical Division of the National Committee. The Opera House was jammed to the outer doors by friends of the Irish, who witnessed one of the best shows seen in years.

The entertainment consisted in the main of vaudeville acts. George M. Cohan and William Collier appeared twice, once in a song and dance, and again as auctioneers, scoring a hit in both cases. Cohan, as auctioneer, persuaded Mother Lodge, B. P. O. Elks, to part with \$1,000 for the framed original of Henry Clive's "Irish Girl," on the cover of the souvenir programme. Collier got \$500 from the same lodge for a signed programme, and \$300 from Dennis McSwiney for a second souvenir programme.

Archbishop Hayes arrived later in the afternoon and subscribed \$5,000, though he said he didn't know where he could get it. In his address the Archbishop thanked "the men and women of stageland for their generosity," and assured them that he is their friend. The players, all of whom had volunteered their services, gave one of the best variety shows presented here in years.

Joseph B. Maxwell, head of the Theatrical Division of the National Committee, directed the performance, and Patrick Casey acted as stage manager and official announcer. The musical program was under the direction of John McGhie and the Symphony Orchestra was in the pit.

Kitty Doner, with brother Ted and sister Rose, came from the Palace, as did Ten Eyck and Max Wiley and William Rock and Girls. Mme. Marie Narelle and Chauncey Olcott sang, and the Four Nelsons of the Hippodrome, performed. Charles Purcell and Mabel Withee came to give some selections from "The Rose Girl."

Walter Kelly gave a portion of his monologue, and Albert Spalding played a solo. Then appeared the entire cast of "Irene," with all the principals, and after them Laurette Taylor, with Gordon Ashe in a one-act play by Frank Egan. Pat Rooney was there with his jazz band, and Allan McQuhae, the Irish tenor.

Jane and Katherine Lee and Grace Nelson appeared by the courtesy of E. F. Albee, and Paul Whitman's Orchestra came from the Palais Royal to play a few numbers. George M. Cohan's Comedians gave "We'll Have a Wonderful Party" from the musical hit "Mary." The New York Police Glee Club of 100 sang, and then as finale, Mme. Narelle and Miss Grace Nelson sang "The Star-Spangled Banner," assisted by all the artists and chorus of 300.

GORDON GETS THE MAJESTIC

SAN FRANCISCO, April 4.—The Majestic Theatre, located in the Mission District, has been leased for a period of ten years to Sam Gordon and his associates at a gross rental of about \$100,000.00. The entire equipment was purchased by the lessees. This theatre was built about eight years ago for Ackerman & Harris and was one of the first theatres of their circuit, and has a capacity of about 1,000 and will be used for high class motion pictures and vaudeville. The new tenants will make several alterations and add an attractive marquee.

WILKES CO. DOING PLAYLET

SAN FRANCISCO, April 4.—Tom Wilkes' Company, headed by Harry Mestayer, with Mary McAllister, the child screen artist in a leading part, opened a two weeks' engagement at the Columbia Theatre, March 28, to be followed by a program of four one-act plays, including Eugene Walter's "Friendship"; Julian Johnson's "Hari Kari"; William S. Hurlburt's "The Bride"; and the Parisian success "A Pair of White Gloves."

"TURN TO RIGHT" FOR STOCK

"Turn to the Right" is to be released for stock. John Golden has closed a contract with the Century Play Company whereby the latter is given the rights of the play for stock purposes.

SABBATH COMMITTEE STARTS CAMPAIGN AGAINST SHOWS

Summons Is Served on Norman Trevor After Appearance in "Ideal Husband"—Letter of Protest Written to Metropolitan Opera House Manager

The New York Sabbath Committee, with offices in the Bible House, has commenced a campaign to stop Sunday theatrical amusements in New York. This campaign seeks to stop the holding of benefit performances for charity that are held on that day.

The first step in this direction was taken by the sending of a letter of warning to the management of the Metropolitan Opera House last week, relative to the monster benefit for the destitute women and children of Ireland, which was held last Sunday afternoon.

The letter read as follows:

"Our attention has been called by complaint to the announcement of a performance to be held next Sunday in the Metropolitan Opera House—an all-star benefit for the destitute women and children of Ireland.

"This performance is so manifestly contrary to the laws of our state and the ordinances of our city, that it might be an inadvertence on the part of the management that such a thing should be contemplated. It has occurred to me that I might be of some service to you in calling attention to the unlawfulness of this performance. I trust that it will be possible

for you to bring it within the provisions of the law or to change it to some other day."

Despite this warning, the benefit performance was held, and no attempt was made to stop it from proceeding.

The first actual attempt to stop a Sunday benefit performance was taken on Sunday night, when men attached to Inspector Boettler's squad served a summons on Norman Trevor after his appearance in "An Ideal Husband," at the Fulton Theatre. The play was given for the benefit of the New York Post-Graduate Hospital. Albert Bannister, stage manager; Julius Harris, treasurer, and Robert Stone, a doorman at the Fulton, were also served with summonses.

The policemen who served the summonses said they were instructed not to stop the performance, but merely to serve notice that the law was being violated. This seems to link up the action with the New York Sabbath Committee, as their letter to the Metropolitan management was phrased on the same lines.

Immediately after the show was over the summonses were served. The summonses are returnable Wednesday morning in the West Side Court.

LARCENY CHARGE WITHDRAWN

The charge of petty larceny against George R. Cole, made by Anna Suvada, of this city, was withdrawn in the West Side Court Monday when Cole paid back to the young woman the \$46 she declared she had paid to him last December for a course in motion picture acting. The case was dismissed by Magistrate Francis X. McQuade.

The young woman on the stand declared that Cole had a studio in 46th street, and had given her typewritten sheets to memorize. She recited the contents of one sheet, entitled "My Wedding Night," after which Magistrate McQuade turned to Cole and said, "This the worst 'bunk' I ever heard. You ought to be ashamed to be in such a business."

Cole has quit the motion picture school business.

RUTH ST. DENIS TO STAR IN PLAY

SAN FRANCISCO, April 4.—"Ramati," a new Egyptian spectacular drama in five acts, by Charles C. Dobie, will have its premier at the Players' Theatre, April 18. The play is now rehearsing and will include Miss Ruth St. Denis in the stellar role, who in it will make her debut as a dramatic actress. The cast will include John Ely Golden, Miss Tauner, Carl Kroenke, Fred Smith, Kathleen Rucker, Ted Shawn and others. Miss St. Denis will display a complete line of original costumes, while special scenery and novel electric effects will be introduced. Should the play prove the success anticipated it is contemplated to take it in tour.

SUSPENDED FROM A. E. A.

Clinton P. Ferry, a late member of A. S. Storm's "Twin Beds" company, was suspended indefinitely from the Actors' Equity Association by the council of that organization last week. Ferry was accused of jumping the show without notice immediately before the opening in Baltimore, thereby causing serious inconvenience and financial loss.

LELA CADMAN DIVORCED

SAN FRANCISCO, April 4.—His wife having chosen an artistic career in preference to him and their daughter, Charles A. Yost, public accountant, secured a divorce in Judge Mogan's court, March 25, from Lela Yost, an actress, whose professional name is Lela Cadman. Yost was given the custody of their fifteen year old daughter.

"FINEST" FOR CLEVELAND

CLEVELAND, O., April 4.—What is called "the finest theatre in the world" is to be built here by the B. F. Keith circuit at an estimated cost of \$5,000,000. It is to be a twenty-one story building with a frontage of 135 and a depth of 300 feet. Ground was broken for it on Nov. 1, 1920; and if present plans work out it will be done by March 1, 1922. A roof garden will top the building. A feature of the interior will be the lobby which is, according to present plans, to be an art salon.

Manager John F. Royal will assume charge of the Cleveland interests of the Keith circuit and will establish his offices in the new building.

The stage is to have an opening of fifty-five feet with a depth of forty five. The rear of the house has been planned so operatic and spectacular productions may be accommodated. The counterweight system will be employed to manipulate the scenic hangings and a four-circuit lighting system will be installed throughout the theatre. The rear stage wall will be finished in green tile.

There are to be thirty-two dressing rooms capable of accommodating 140 people. Three of these will be chorus rooms.

RUMSEY WEDS LEADING LADY

SYRACUSE, N. Y., April 3.—Howard Rumsey, manager of the Knickerbocker Stock Players, who are appearing here at the Empire, and Florence Eldridge MacKeechie, leading lady of the company, were married at Maplewood, N. J., March 19, it was learned today. Rumsey was divorced from Minna Gombel, former leading woman of the players, on March 5.

GITZ-RICE PIECE NAMED

The name of the new B. C. Hilliam-Gitz Rice musical comedy is "Princess Virtue." Leon Errol, through the courtesy of Flo Zeigfeld, has been engaged to stage several new dance and ensemble numbers. "Princess Virtue" will open in Atlantic City on Monday night, April 11.



MATTIE ROONEY

of KENNEDY & ROONEY. This standard vaudeville couple have a new edition of original specialties and are appearing exclusively on the B. F. Keith and Orpheum Circuits.

"IRELAND" TEST CASE DECIDED

The long awaited decision in the suit of J. Francis O'Reilly, actor in Will Morrissey's "The Dawn of Ireland," against John H. Raftery, for salary due, has been handed down by Judge Panken. The Judge dismissed the case, saying his decision was "without prejudice," as the plaintiff had failed to make out a cause of action.

There were in all some fifteen suits started by members of the cast of "The Dawn of Ireland," and this action of O'Reilly's was looked upon as a test case, as it was the only one brought to trial. All the suits were brought through the Actors' Equity Association.

Raftery had guaranteed that the salaries would be paid, and the suit was started against him. But, as was brought out at the trial by Jerome C. Jackson, attorney for Raftery, no attempt had been made to collect the money due O'Reilly from Will Morrissey, who engaged him.

The play, which was produced at the Lexington Avenue Opera House, was short-lived, lasting only a week and a half. It closed on October 9, 1920.

Morrissey, who appeared as a witness for O'Reilly, testified that Raftery bought a 50 per cent interest in the show after it had been running five days, as he had exhausted his funds.

The A. E. A. sent a representative to see the producers of the show on the complaint of the actors that salaries had not been paid. He threatened to close the show unless a guarantee that the actors would get their money was given. Raftery then signed a guarantee, stating that the salaries due all the performers would be paid on October 9th. The play closed that day, but no salaries were paid.

O'Reilly sued for \$175, as he alleged he was to receive \$125 a week for his services, and he only got \$25. He was asked if he knew Raftery, and answered that he never heard of him till told by his counsel after the suit had been started. "I didn't know that I was to be the goat in the case," he said, referring to the fact that he was picked out as the plaintiff in the test case.

Attorney Jackson said that he understood that the Equity was going to press some or all of the other suits for trial, but could not comprehend why this should be done, as they are all drawn up the same as the O'Reilly suit, and would inevitably end up the same way.

"The proper method," said a neutral attorney, "would be to sue Morrissey, but as Morrissey appeared as a witness for O'Reilly, this would be rather a ticklish proposition."

ALLEN THEATRE OPENS

CLEVELAND, April 4.—Another million-dollar playhouse opened here on Friday, April 1. It is The Allen, a film theatre, erected by Jules and Jay J. Allen, owners of a chain of theaters in Canada. Their Cleveland playhouse is said to be the beginning of the erection of a group of splendid picture houses in the United States by the Allen interests.

The new theatre seats 3,400. The lobby opens into a rotunda formed by lofty columns. To the right is a refreshment space; to the left rest rooms. A fountain is the central feature of the rotunda. The entrances of the Allen, the new Ohio and State theatres are within a few feet of each other, all on Euclid avenue at Fourteenth street.

ERLANGER SHOW OPENS IN BOSTON

BOSTON, Mass., April 4.—"Two Little Girls in Blue," the Erlanger production which Ned Wayburn is staging, will have its premier at the Colonial Theatre here, on Tuesday night, April 12. Fred Jackson is the author of the book. After the Boston engagement the show will come to New York for a Summer run. The cast includes the Fairbanks Twins, Olin Howland, Julia Kelety, Muriel Lodge, Mona South, Josephine Ralston, Dorothy Harrison, Rosemary Sill, Dorothy Frances Daniels and Kay Harrison.

"CLARENCE" IN STOCK

PHILADELPHIA, Pa., April 4.—"Clarence," the Booth Tarkington play now on the road, has been released for stock.

FILM MEN IN ALBANY TO FIGHT PROPOSED CENSORSHIP BILL

State Capitol Crowded with Picture Producers and Exhibitors in Attempt to Kill Lusk-Clayton Measure—Governor Favors Bill

ALBANY, April 5.—The State Capitol is filled to overflowing this week with a crowd of motion picture exhibitors, producers, actors and actresses, scenario writers, directors, studio mechanics, distributors and projection-machine operators, all here for the purpose of doing all in their power to frustrate the passing, or at least to pull the teeth if it must pass, of the Lusk-Clayton motion picture censorship bill.

Common opinion, coupled with the statement of Governor Miller that the bill must be made a law and the assertion of Senator Lusk, the father of the measure, that no nullifying amendments would be tacked on to it, is that the bill will be passed over the objections of the motion picture interests.

The matter of adding any amendments to the bill has been held up, and is to be attended to at the proposed hearing of the bill on this Tuesday. None of the amendments proposed by the movie interests have been written into the bill, according to Senator Lusk.

Governor Miller, in a statement made on Thursday, said: "I have seen a great many people both pro and con, and the more I have looked into it the more certain I am that there is a situation that requires treatment. I don't see any other way to regulate the motion pictures except by censorship."

The bill as now written creates a commission of three members, appointed by the Governor, with the consent of the Senate. The members are to serve five years and are to be paid a salary of \$7,500 each.

A permit will have to be obtained before a picture may be released. A fee of \$10 will be charged for every 1,000 feet or fraction thereof of original film, and \$5 per each additional copy licensed by the commission. All fees collected are to be

turned into the State Treasury each month. Even posters and all advertising matter are to be censored by the commission. If enacted, the bill will become effective August 1.

Last week, Sydney S. Cohen, president of the Motion Picture Theatre Owners of New York State, announced the starting of a State-wide campaign to enlist the sympathies of the theatre-goers against censorship and to make a determined fight to kill the proposed bill.

"The enactment of the censorship bill," said Mr. Cohen, "will put hundreds of smaller movie theatres throughout the state out of business. Increased cost to the picture patron will result."

"The censorship of magazines and newspapers, vaudeville shows and road shows eventually follows the establishment of State censorship of motion pictures," he said.

"This proposition is but another evidence of a very common disease in the body politic. That disease expresses itself in what is known as 'blue law'."

"No good ever came of censorship. It is essentially iniquitous, and its result will be graft and dissatisfaction. What begins in bigotry flourishes in hypocrisy. As a matter of fact, the moving pictures can be depended on to purify themselves. The public will purify them. The people are sound. They are moral and decent, and anything that is consistently indecent will not be popular."

"We serve notice on all producers that we want clean and wholesome pictures and we do not want unclean or sensational exhibitions. We want the public to make the distinction between the producer and the theatre owner. We, the theatre owners, make no pictures—they do. We oppose censorship on the ground of true Americanism."

BENEFIT AT THE COHAN

George M. Cohan, William Collier and Lew Fields were among the many stars that appeared in the all-star benefit performance that was held under the auspices of the Catholic Actors' Guild of America at the Cohan Theatre Sunday night. It was given for the American Committee for Relief in Ireland. More than twenty acts appeared on the programme, many of whom are at present in big Broadway productions. Others who appeared were as follows: Pat Rooney, Ada Mae Weeks, Wilton Lackaye, Tom Lewis, Elizabeth Murray, Florence Moore, Molly King and Frankie Fay.

BEREZNIAK BACK FROM SOUTH

CHICAGO, Ill., April 4.—Leon A. Berezniak has returned from his trip to Florida, where he went to settle an important legal matter. Mr. Berezniak stated that he will be busy for the next three months on theatrical divorces alone and that due to these matters he will have to permit his law partners to handle the bulk of his other business.

CORY THEATRE RENAMED

SAN FRANCISCO, April 4.—The Cory Theatre, on Union street, has been taken over by John Cantant, Eddie Brumfield and Wallace Feehan. It has been renamed the Capitol and has been redecorated and put in fine shape, and will be devoted to moving pictures.

"BILLETED" BY THIRTEEN CLUB

"Billeted," the comedy first produced by Margaret Anglin, will be presented by a semi-professional cast under the auspices of the Thirteen Club of the Vacation Association at the McAlpin Hotel on April 13. Grace Griswold has been rehearsing the piece.

SIGNS ARGENTINE TROUPE

Anton F. Scibilia has placed under contract a troupe of Argentine dancers, singers and native musicians, who have been appearing at the El Tabarin, the premier show place of Buenos Ayres. They will arrive in this country in the near future. Among them are Caridad Davis and Mlle. de Lirio, the latter considered the greatest exponent of Apache dancing in South America.

FOX BUYS HEIGHTS PLOT

The Broadway and 165th Street Realty Company, a holding concern for William Fox, last week purchased a lengthy plot on the west side of Broadway and 181st street, adjoining the Coliseum Theatre. The plot fronts thirty feet on Broadway and extends back 200 feet to Bennet avenue.

MOROSCO GOODS AUCTIONED

A collection of house furnishings and works of art, and also musical instruments, grand piano, a phonograph and a harp, belonging to Oliver Morosco, were sold at public auction on Monday afternoon. The sale took place at May's Auction Galleries.

HAMPDEN OPENS APRIL 18

Walter Hampden will open his annual New York engagement at the Shubert Theatre on Monday, April 18, with "Macbeth" for his first offering. He will offer, during his appearance here, "The Merchant of Venice," "Hamlet," "The Taming of the Shrew."

PHINNEY OUT OF LEE ACT

William Phinney, who has been with the Lee Kids since they made their vaudeville debut two years ago left the act on Saturday.

YIDDISH THEATRE LOSES CASE

Judgment was granted in the Second District Municipal Court last week against the Modern Yiddish Theatre Company, for \$1,039 sued for by Clara Kallman as royalties due her on five plays which she had turned over to it. The Modern Yiddish Theatre Company controls the Irving Place Theatre, and is said to be owned by Mrs. Max Wilner, the wife of the Wilner of Wilner & Romberg, Inc.

These plays were turned over to the theatre company in December, 1918, for \$3,000 cash and a royalty of \$15 for each performance of one, called "The Jewish Queen Lear," and \$10 royalty on each performance of the other four. Miss Kallman alleges she has never received any additional royalties.

These plays were written by the Yiddish author, Jacob Gordin, now dead, and sold by him to the late Yiddish actress, Kenny Mintz Lipzin, who attained great success in them.

The actress made a will in which she donated these plays to the Old Hebrew Actors' Fund, provided such a fund should be formed when she died. Just previous to her death she changed her mind, through some differences she is said to have had with the Hebrew Actors' Union, and summoned Attorney Morris Gisnet, who is also the counsel for Miss Kallman in this action, and deeded her rights in the five plays to Clara Kallman, who is her niece.

The Hebrew Actors' Union contested this transfer of the plays to Miss Kallman, but the courts rendered a decision against it.

STAGE HANDS REFUSE TO WORK

Stage hands at the Manhattan Opera House have refused to work in the coming production of Margaret Anglin's "Iphigenia in Aulis." They claim that the play is a foreign one, and therefore on the same basis as grand opera in a foreign language, and are demanding that they be given a raise of \$2.25 a man. The delegates of the Stage Hands Union are taking the matter up with George Blumenthal, manager of the house, in the hope that a settlement may be reached before Thursday night.

NEW THEATER FOR 125TH ST.

Negotiations are under way to build a motion picture theatre, office and stores to cost about \$600,000, on the George Ehret property at Nos. 124 to 130 West 125th street, through to Nos. 127-135 West 124th street.

The lease on the property, which is for 21 years with renewals, is at present held by Propper Brothers, who occupy the adjoining building. A syndicate is negotiating for this lease.

LEVIN BUYS TWO HOUSES

SAN FRANCISCO, April 4.—Samuel H. Levine, owner of the Coliseum Theatre, has acquired the Strand and Alameda theatres, of Alameda, and will conduct them as photoplay houses of the highest class. He has redecorated the Alameda and renamed it the Rialto. With the establishing of the United States Naval Base it will be a new era for prosperity at the bay city. Wier Cassady is the manager of both houses.

STOCK PLAYERS AT LYRIC

PHILADELPHIA, Pa., April 4.—Lawrence Shubert Lawrence and his company of stock players will be housed at the Lyric Theatre here for a summer run. Harry McCrea Webster, who has recently been directing motion pictures and who some years ago was stage director of the Orpheum Stock Company at the Chestnut Street Theatre, has been engaged as stage director.

ANOTHER NEW THEATRE BUILDING

In accordance with plans that are being drawn for the erection of a theatre and sixteen-story building to be erected in the Fifties near Broadway, incorporation papers for the Jenny Lind Theatre Building Corporation were filed at Albany last week. The incorporators are Carle Carlton; Guy Bolton and Henry Malgren.

SUITS AND COUNTER SUITS

Ben Bard, a burlesque performer, has filed two counter suits, one for \$10,000 damages, alleging slander, and one for the recovery of \$20, he alleges is due him, against Louis Maratsky, a jeweler to the profession, who lives in Hudson, N. Y., who is also suing Bard for \$10,000, alleging slander.

Maratsky charges that Bard met him in Freeman's restaurant, and, before several witnesses, said to him rather roughly, "You are a crook! You are a dirty crook!"

Bard alleges, in his suit for \$10,000, that Maratsky called him a "crook," and he says he has witnesses to prove it. The other suit, for the trivial, in view of the other one, sum of \$20, is for money which he alleges he paid to the jeweler on account of the price of a \$100 pin which he bought, and later returned, with the understanding that he was to receive the \$20 back.

"GERTIE'S GARTER" FOR CHICAGO

"Gertie's Garter," A. H. Woods' new farce, is going to Chicago after the completion of its Boston run. Woods is preparing some exceptionally snappy advertising for the show, and some of it has already made its appearance in the Boston newspapers.

In a Boston paper, announcing the presentation of "Gertie's Garter," at the Shubert-Wilbur theatre, a well-formed feminine leg is pictured with a garter encircling it at the knee. Besides this fetching study in still life is the caption "Half a leg, half a leg, half a leg upward, you'll find the tie that binds." Beneath this are the announcements, "Saucy But Sane" and "Naughty in a Nice Way."

The first audience the piece played to in Boston, composed of delegates to a bankers' convention, decided that the advertisement didn't make any promise that the show didn't fulfill, but were of the opinion that it was a bit too highly spiced for Boston consumption. It is expected that before the show reaches Chicago, it will be slightly toned down.

JEAN & CHARLES GRANESE

Jean and Charles Granese, whose pictures appear on the front cover of THE NEW YORK CLIPPER this week, have made a very successful advent into vaudeville. The act is a novelty-comedy-turn, and has been stopping the show at every performance. Their characterization of two Italians injects a great amount of comedy into the act.

Miss Granese, the possessor of a fine contralto voice, appears handsomely gowned and adds a dainty grace and charm to the presentation of "The Unusual Songsters."

Charles Granese, a man of striking appearance, is an accomplished performer, and has a splendid tenor voice. Charles Borrelli, the pianist, plays with as artistic a touch as has been heard in a long time.

STOCK IN TORONTO

E. H. Robins will open with his stock company at the Royal Alexandria Theatre in Toronto on May 9. Thomas A. Jackson, Reina Carruthers, Richie Ling and John Daly Murphy have been engaged to play the company, which will present current Broadway productions. Robins is also negotiating with three stars to play in three new plays during the summer.

20TH CENTURY THEATRE SOLD

CHICAGO, Ill.—Harry M. Ortenstein, lessee of the Twentieth Century Movie house at 4708 Prairie avenue, has bought the property from Milton E. Falker for \$65,000. The theatre is 70 by 161 and seats 1,000. The deal was put through by the Greenebaum Sons Bank and Trust Company.

FILMS FOR 63RD ST. HOUSE

The Sixty-third Street Theatre will be the first of a circuit of houses in New York to run feature motion pictures. As soon as a feature picture terminates its Broadway showing, it will be exhibited at the Sixty-third street house. The new policy will go into effect on May 1.

NATION-WIDE ANTI-BLUE LAW CAMPAIGN IS LAUNCHED

David Belasco Leading Movement to Oppose Blue Law Propaganda Campaign Starts with Big Dinner at Hotel Commodore on April 25

David Belasco is heading a nation-wide campaign opposing the blue laws propaganda being spread by the Lord's Day Alliance, the International Reform Bureau, the anti-tobacco campaign mothered by the Women's Christian Temperance Union, and other personal-liberty stifling programs. The first step in the campaign is the banquet which will be held at the Hotel Commodore on Monday evening, April 25, which will be attended by prominent Americans of all pursuits and callings.

The committee arranging the banquet announced that it will be given "in honor of distinguished Americans, who are opposed to government by blue laws, and the guests of honor will be legislators of the State of New York, New York State Representatives in the United States Senate and House of Representatives, the Governor of each State in the Union, one hundred private citizens of New York State, and fifty citizens of the nation at large.

The names of many well known men are given as sponsors of the banquet. Some of them are as follows:

David Belasco, Judge John J. Freschi, Sam H. Harris, Robert W. Iverson, president of the Musicians' Club; A. G. Intemann, Jr., president of the Confectioners' Association; Frederick Lawrence, Dr. J. Gardner Smith, president of the Harlem

Board of Commerce; Jefferson De Mont Thompson, president of the Broadway Association; Charles Thorley, treasurer, and Henry Birrell, secretary.

Invitations sent out by the committee have been accepted by Governor Edwards of New Jersey, who wrote that he would be accompanied by his staff; William Barnes, Congressman Julius Kahn, William A. Prendergast, George Gordon Battle, Miss Elisabeth Marbury, Herman A. Metz, Samuel Gompers, president of the American Federation of Labor; Comptroller Charles L. Craig, Joseph J. O'Donohue, Jr., George W. Loft, Robert Grier Cooke, president of the Fifth Avenue Association; Secretary of State John J. Lyons, Robert J. Hearne, Congressman D. J. Riordan, the Rev. Joseph Silverman of Temple Emanuel, Congressman Nathan D. Perlman, Mayor Charles D. Gillen of Newark, N. J.; Congressman John F. Carew, Congressman O. D. Sullivan, Congressman Ogden L. Mills, State Senators Charles C. Lockwood, John J. Boylan, Jere F. Twomey and State Assemblymen Frank R. Galgano, Samuel Dickstein, Sol Ullman, John J. O'Connor, Benjamin, Antin and Frederick L. Hackenburgh.

Ex-President Wilson and Rear Admiral William S. Sims, among several others, have written in approval of the banquet and expressed their regrets at not being able to attend.

ACTRESS TRIES SUICIDE

Ethel Fleming, a motion picture actress, who attempted to commit suicide Sunday night by drinking poison while in a taxicab with Joseph King, a well-known screen actor, was discharged from the Bellevue Hospital on Monday evening, cured of the ill results of the poison.

King, who gave his address as No. 49 West 48th street, told the police that they were returning from the Capitol Theatre, and when they neared Miss Fleming's home at No. 116 East 19th street, she took a bottle from her handbag, put it to her lips and swallowed part of its contents. King, with the aid of the chauffeur of the machine, struggled with her and managed to get the vial away from her. They then rushed her to the Bellevue Hospital.

King attributed Miss Fleming's suicidal intentions to depression, due to the lack of employment in her chosen field. She was last seen in a prominent role in "Kismet," in which Otis Skinner starred.

BRADY BUYS 48TH ST. THEATRE

The Forty-eighth Street Theatre, which has been the property of C. Williams Funk for the past ten years, was purchased by the William A. Brady Theatre Company last week. Brady has been operating the house under lease for ten years. The house is subject to a first mortgage of \$145,000, and a second loan has been arranged for six years at six per cent interest, amounting to \$405,000.

COLUMBIA EXCHANGE OPENS

Ellis Antkes and Griff Williams have opened a new agency to be known as the Columbia Theatre Exchange, with offices on the second floor of the Columbia theatre building.

Vaudeville acts will be booked, shows routed and various departments will handle everything in connection with the show business.

FILM MANAGER MARRIES

SAN FRANCISCO, April 4.—Benjamin Westland, formerly dramatic editor of *The Daily News* and now publicity manager of the Western division of the Universal Film Corporation, was married March 25 to Miss Betty Mason of San Francisco.

ALLENTOWN STOCK SEASON OPENS

ALLENTOWN, Pa., April 3.—"Polly with a Past" served as the vehicle for inaugurating the Spring and Summer stock company season at the Lyric Theatre, here, Tuesday night. Emma Bunting, who has always been a prime favorite here, and her company received a very flattering reception in the David Belasco comedy. Miss Bunting is admirably suited to the role originated by Ina Claire, and she made the most of her varied opportunities.

The supporting company also acquitted itself creditably, notably Ralph Sprague in the juvenile role of Rex Van Zile, with Frank Harrington, Walter Lewis and Harry Richardson as capable foils. Margaret Lohman scored an individual hit as Myrtle Davis, while Marcella Hamilton appeared to advantage as the mother. Among others in the cast were Minna Phillips, Robert Smiley, John Todd, James Morrison and Bessie Maxwell, a former Allentown girl.

POWER LEAVES WIFE ALL

By the will of Nicholas Power, which was filed for probate last Friday, practically all of his fortune goes to his widow, Rose Power, who lives at the St. George Hotel in Brooklyn. Power, who died at Palm Beach on February 27, was inventor of one of the first successful motion picture projecting machines. He was reputed to be a millionaire.

TYLER TO PRODUCE "THE STRAW"

Margalo Gillmore will appear next season in the leading role of Eugene O'Neill's play, "The Straw," which will be produced under the direction of George C. Tyler. Miss Gillmore is the daughter of Frank Gillmore, secretary of the Actors' Equity.

NEW COLORED SHOW COMPLETED

A new colored show, to be known as "Ebony Nights," with an all-colored cast, has recently been completed by Kramer and Leighton.

ANGLIN SHOW FOR THE SHUBERTS

Margaret Anglin will open an eight-weeks' run of the "Trial of Joan of Arc," at the Shubert Theatre, Tuesday evening, April 11.

INVESTIGATING THEATRE GRAFT

CHICAGO, Ill., April 4.—Attorney General Edward J. Brundage will direct the legal phase of the inquiry by the joint legislative committee into the operations of Chicago's alleged building combine and "extortion ring," which has victimized the proprietors of Chicago theatres. This was announced Saturday morning by Senator John Dailey, chairman of the committee, following a conference held with Assistant Attorney General James H. Wilkerson by the subcommittee appointed to name an attorney who will conduct the examinations at the public hearings.

Mr. Brundage is expected to appoint one of his assistants as attorney for the committee. Mr. Wilkerson will be present at the hearing and will confer with the committee relative to definite plan of procedure.

Graft, so far as it has affected Chicago's theatres, was delved into by the committee at an executive session held Saturday morning. Later States Attorney Robert E. Crowe held a lengthy conference with the legislators behind closed doors relative to establishing effective co-operation between the committee and his office. Mr. Crowe revealed the nature of a mass of evidence which he has collected, and suggested the best methods by which new evidence uncovered by the committee may be worked into shape for the grand jury. Much evidence in the State attorney's office is said to deal with the theatre situation.

Theatre men testifying Saturday morning stated that not only are they forced to pay tribute from the time the foundation is laid for a playhouse until it is opened to the public, but that they are made the victims of a perpetual "shake down" in order to give performances. It was brought out that most theatre seats are non-union made and that fees as high as from \$1 to \$5 a seat has been collected by unions for installing them. Strike threats were made if the money was not paid, it was said.

Payment of graft ran the whole gamut of the building trades—plumbers, electricians, ironworkers and a dozen others, witnesses stated.

They also testified to the agreement, which the Allied Amusements Association, composed of the owners of the larger movie houses, was compelled to sign with the electrical workers' union for "Maintenance." It was disclosed by an investigation of this angle of the situation, recently made by the States attorney's office, that theatres were taxed from 5 to 10 cents a seat monthly for "maintenance service," even though they employed their own electricians to do the work.

ACTRESS SUES THE B. R. T.

Dorothy Harrison, of 79 Linden street, Brooklyn, who is rehearsing in the cast of "Two Little Girls in Blue," brought suit last week against the Brooklyn Rapid Transit Company for \$200 for damage done to a sealskin dolman, in one of the B. R. T. trains. She says that a piece of chewing gum, left on the seat, attached itself to the dolman (while she was wrapped in it), and refused to release it, until she had to cut away part of the fur that was stuck to the gum, and incidentally, the train.

TO DO "LIKE A KING"

Adolph Klauer has a new play called "Like a King," a comedy by John Hunter Booth, author of the "Masqueraders." It is not to be brought into New York until the Fall, but it is planned to give preliminary performances out of town this month.

MONTGOMERY WRITES NEW PLAY

James Montgomery, author of "Irene," has written a new musical play, as yet unnamed. Joe McCarthy supplied the lyrics and Harry Tierney the music. The piece will not be produced until "Irene" has run the gamut of its popularity here.

"OVER THE HILL" FOR PARK

"Over the Hill," which is now appearing at the Broadhurst, is scheduled to open at the Park Theatre for a four weeks' run on or about April 18.

O'NEIL ABANDONS STOCK PLANS

William O'Neil's plan to run two summer stock companies, one at Davenport, Iowa, and the other at Louisville, Ky., went into the discard last week, due to a request made by the Actors' Equity Association that he file a bond of \$10,000 before putting out the companies. The decision to discontinue his plan was arrived at late last week, after O'Neil had tentatively engaged about twenty members of the actors' organization to appear in his companies.

Soon after the tentative agreements were reached, the A. E. A. got in touch with O'Neil. At that time his purpose was to open a company at the McCauley Theatre in Louisville on May 2, when the Kentucky racing season opens. He was to follow this with the opening of a Summer stock company at the Burtis, in Davenport, on May 18.

The Actors' Equity Association, after learning of O'Neil's plans early last week, asked him to establish what it considered a sound financial policy. According to Equity, O'Neil apparently resented this and refused to comply with the request. Equity then asked him to furnish a bond of \$10,000. When the actors' organization learned that he had only engaged nine players for his opening week, its request was that he give two indemnity bonds of \$4,000 each. O'Neil refused to comply with the request. Equity then asked him to come to its headquarters last Saturday for a conference. Later he decided to discontinue his plan.

According to O'Neil, he holds no grudge against the Equity Association, and the giving up of the plan was of his own accord. Although several of the Equity members had announced that they would sign with O'Neil, he decided to give up his plan entirely.

SUGGESTIVE FILMS SEIZED

MONTREAL, Can., March 29.—Wilfrid Chartrand, of no known address, was arrested Sunday in the rear room of the Commercial Hotel for showing a film depicting degrading scenes in the French underworld. The film and the machine used were seized and taken to police headquarters to be used as evidence against the accused. The police are seeking the owner of the machine and the film, which Chartrand denies is his.

Sunday morning at 1 o'clock the films were being shown in the Commercial Hotel when the police broke in and found about thirty men gathered to see the picture. They had paid, the police had been told, from \$2 to \$5 for a ticket. Inspector Robert of the local police said the seizure was the first of its kind.

According to the police the pictures show scenes taken in France. They are the vilest imaginable and depict the underworld in its most degrading aspects. The titles are in English.

Chartrand was allowed out on bail for his appearance in the police court on a charge of immorality.

WANT ROSE TO PAY

CHICAGO, April 4.—The business troubles between Lubliner and Trintz, owners of the Logan Square Theatre, and Jack Rose, the comedian, are expected to reach the courts this week, as the managers claim that Rose broke his contract to appear at their theatre after being heavily billed there. They say that Rose refused to appear three times a day and four on Sunday, and want damages. Frank Westphal had substituted for Rose.

ACTOR MARRIES WEALTHY WIDOW

LOS ANGELES, April 2.—Announcement has just been made of the marriage, March 5, at Santa Barbara, after a three-day courtship of Mrs. Amanda Hamilton, a wealthy widow of Montreal and New York, to Robert de Couedie, motion picture actor, aged twenty-six.

TALKING AGAINST BLUE LAWS

LOS ANGELES, March 28.—This city is being temporarily vacated by many of the better film players, who are responding to requests for personal appearances to talk against the proposed restrictions on motion pictures.

VAUDEVILLE

NEW HOUSES AT PRE-WAR PRICES

TOP PRICE IS FIFTY CENTS

That prices of admission to vaudeville theatres are rapidly being placed once more on a pre-war basis, became evident with the setting of the scale of prices for the new Keith's Boro Park Theatre, which opens on Thursday, April 7th. This house will have a price scale ranging from fifteen and twenty cents in the afternoon, to thirty, forty and fifty cents in the evening.

This is practically the first vaudeville house, that is of the "first-class" variety, to run a scale of prices down to fifteen cents, and with the top price as low as fifty cents. The Boro Park will have the same policy as that of the Coliseum Theatre, namely, six vaudeville acts and a feature picture on a split week basis. The Coliseum's prices range to a forty cent top on matinees, sixty on Sunday matinee, to a ninety-nine cent top in the evenings.

Another theatre that will be placed on a pre-war basis of admission prices, is Keith's Fordham, which will open next Thursday, April 14th, which will have a fifty cent top on week days, and a seventy-five cent top on Saturday, Sunday and holidays.

The opening bill of the Fordham Theatre will not be known until next week. The opening bill of the Boro Park will be made up of The Gellis, Miller and Capman, Harry Carroll's "Varieties of 1921," Pressler and Klaiss, Allman and Mayo, and Berk and Whiteside.

V. M. P. A. LIMITS AGENTS' FEES

Any agent or artists' representative who charges a performer more than five per cent commission will be barred from doing business in any office connected with the Vaudeville Managers' Protective Association, according to a resolution adopted at a meeting of the association held recently. The meeting was attended by the representatives of every circuit and individual house in the United States and Canada. It was resolved that consideration should only be given to those who co-operate with the principles of the N. V. A. and the V. M. P. A., both of which organizations were formed for the purpose of protecting not only the artist, but every branch of the vaudeville business, including agents and artists' representatives.

BILLY PETERSON MARRIED

Billy Peterson, who is now appearing in Fox Films, and who formerly played in vaudeville with the act known as "Billy Bouncer," was married last week to May Eagles, a non-professional.

FREMAN & CONKLING ON PAN TIME

SAN FRANCISCO, April 4.—Jack Freman and Chester Conkling have been engaged to play the Pan time after Los Angeles. They have a nut act called "Ain't We Got Fun."

LOVE TO WORK IN N. V. A. DRIVE

Montagu Love will appear in different vaudeville houses throughout New York City in the matinee of Friday, April 8, in order to aid National Vaudeville Artists' Day.

FOX HAS NEW ACT

Al Fox, of George White's "Scandals of 1920," has written a new single for himself called "Line's Busy." It will have all special exclusive musical numbers.

NEW ACTS

Alice and Dot Morley will open in a new sister act written by Hockey and Green, under the direction of James McKowan, in Staten Island next week.

Elizabeth Kennedy and Milton Bearle, with their new "kid" offering, will open on the Keith time this week under the direction of Max Hayes.

Kennedy and Rooney will open in a new act shortly called "Can You Imagine."

CONCERT STARS TEAM

Mme. Leah Leaska, dramatic soprano, and Mabel Nash, both of whom have been appearing for some time on the concert stage, have been signed by Anton F. Scinilia, and will shortly present a new singing double act in vaudeville. In addition to singing, both girls are pianists of ability and will use two pianos in the turn.

VAUDEVILLE AT ROCKAWAY

The Columbia Theatre, in Far Rockaway, closed its season as a motion picture house on Sunday night, and will remain dark until about May 1, when it will open with vaudeville, booked through the Keith office. The house is being altered in the meantime, and the stage is being enlarged and equipped with the necessary props.

TO VOTE ON SUNDAY SHOWS

ENID, Okla., April 4.—Church people here have been agitating against the Sunday movie and have organized the Law and Order League in an endeavor to close them. The city commissioners have decided not to take action without a referendum of the people. Accordingly the matter will be voted on in a few days.

SHAKESPEARE FOR VAUDE

Mona Morgan, who has just closed an engagement as leading woman with Walter Hampden's company, is to be presented by Harry B. Herts in a vaudeville act entitled "Big Moments from Shakespeare." She will portray scenes from "Romeo and Juliet," "Macbeth," and the "Merchant of Venice."

AL PRICE MARRIES

Al Price, brother of Georgie, Flo and Lillie Price, and who also retired from the show business last September, was married on Wednesday, March 30, to Miss Bertha Ziner, a non-professional, at Savigny Hall, in Harlem. The Rev. Eisman officiated at the ceremony.

N. V. A. BEATS "HIP"

In their first practice game of the season, the National Vaudeville Artists' baseball team defeated the baseball team representing the New York Hippodrome last week, by a score of six to one. The game was played on the grounds at 28th street and Ninth avenue.

HARRIS PRODUCING ACTS

CHICAGO, Ill., April 4.—John J. Harris, one of Chicago's recent arrivals, has gone into the vaudeville producing business, opening offices in the Crilly Building. Mr. Harris is producing a number of girl acts which will be ready for booking next season.

O'NEILL BACK IN ACT

SAN FRANCISCO, April 4.—Bob O'Neill, who was forced to remain out of his act "Four Queens and a Joker" owing to undergoing an operation, has entirely recovered and appeared with the act this week at the Orpheum.

THE HUBERS ON PAN TIME

CHICAGO, Ill., April 4.—Chad and Monte Huber have been given a contract to open for a tour of the Pantages Circuit, starting April 9. The act was formerly a part of "So Long Letty" company, from which organization they resigned last season.

KEITH HOUSES AS CENTERS OF EDUCATION

SYRACUSE THEATRE THE FIRST

SYRACUSE, April 2.—B. F. Keith's million dollar Syracuse playhouse is destined to become a "people's university."

Complete utilization of the local art palace as an educational center is projected in plans mapped out by E. F. Albee, president and associate founder of the B. F. Keith circuit.

The innovation grew out of the policy of throwing open of the Syracuse Keith house for a series of Lenten services again this year. To this service are attracted some of the best known clerics in the United States. This naturally suggested to W. Dayton Wegefarth, manager of the theatre, the advisability of throwing the house open for similar purposes throughout the year. He brought the idea to the attention of Mr. Albee who not only also heartily approved the idea but mapped out a pretentious program for the development of the idea.

According to the plans outlined by Mr. Albee, management of this "people's university" will be in the hands of a board of five selected from the ranks of the city's educators, commercial leaders and churchmen. Inasmuch as the project is a civic enterprise full control in the forum will be vested in this board. It is planned that the theatre shall not be a place for propaganda of any kind but shall serve for the advancement in culture and general knowledge.

As arranged at present when the people's university is formally opened one or two speakers will be presented monthly. The meetings will be held at the noon hour and will continue for forty minutes. There will be no admission fee. The uses of the theatre and its attaches are donated by Mr. Albee.

The success of this plan will mean that the idea will be put in force in every Keith house in the United States.

N. V. A. COMPLAINTS

Princess Quan Tai has filed a complaint against Princess Nai Tai Tai, claiming infringement on the name Tai.

Newport and Stirk have complained that Jimmy Lucas is infringing on their material in using the bit, where the "straight man pulls the shirt of the comedian out of the vest, and the comedian pulls it back into place through the pocket."

N. V. A. PAYS INSURANCE

Four checks for \$1,000 each went out this week to heirs of deceased members of the N. V. A. Mrs. D. Mahoney, widow of D. Mahoney of the Brady and Mahoney act; heirs of Sig. Marius, the singer; Mrs. Chas. Wood, widow of the actor of that name, and Mrs. William Lawrence were the recipients of the checks.

LAURIER THEATRE OPENS

WOONSOCKET, R. I., March 29.—The Laurier Theatre, a new house to be devoted to pictures, has been opened by Messrs. Black and Spitz.

The house has a seating capacity of 1,100, and is under the management of W. C. Benson, formerly manager at Waterville, Maine.

ELKS BUY BENEFIT TICKETS

The local lodge of Elks has purchased seats to the amount of \$200 in F. F. Proctor's Theatre, Yonkers, for the benefit performance of the National Vaudeville Association to be held at that theatre on April 8.

BIG SHOW FOR FEHR

CHICAGO, Ill., April 4.—Will J. Harris has been engaged to stage a one-night special event in Milwaukee for Herman Fehr, an Orpheum official. The entertainment will be in the form of an extensive vaudeville program and will be made up of acts playing in Milwaukee, in conjunction with fifteen which will be sent from this city. The event will be in the form of a musical comedy revue.

BEE PALMER SEEKS DIVORCE

CHICAGO, April 2.—Bee Palmer, who appears in vaudeville as an exponent of the "Shimmy" dance, filed suit for divorce here yesterday from her husband Al Siegel, who plays the piano in the act. She claims that Siegel is insanely jealous of her superior talents and looks on every applauding spectator as a rival for her affections. The pair have been married only a short time.

ROSCOE AILS ACT DISBANDS

CHICAGO, April 4.—The Roscoe Ails, Kate Pullman and Saxie Holsworth and His Jazz Hounds act has broken up on account of the sickness of Ails. He is suffering with a broken blood vessel in his throat, and will be forced to lay off for months.

Kate Pullman has been engaged to feature at the Marigold Gardens in Chicago.

BURLESQUERS FOR VAUDEVILLE

Shirley Mallette, soubrette of the "Round the Town" and Mae Kinins, soubrette of the "Girls From the Follies" Company, will play a few weeks of vaudeville after the close of the burlesque season. They will show their act at Hurtig and Seamon's Sunday night after their shows close.

MIKE BERNARD TO DO ACT

CHICAGO, Ill., April 4.—Mike Bernard will shortly be seen in a new act surrounded by four girls. It will be composed of piano playing, singing and dancing and will carry special scenery. T. Dwight Pepple and Will J. Harris are sponsoring the venture.

SAM SHEPARD'S FATHER DEAD

Isaac Silverman, father of Sam Shepard, of Shepard and Dunn, was killed last week as the result of a fall from a window. He was a retired shoe dealer, fifty years of age, and came to New York to visit his son. He leaves a daughter and four sons.

VERNON STILES IS BANKRUPT

Vernon Stiles, the singer who is appearing at the Palace this week, and who was formerly with the Chicago Opera Company, filed a voluntary petition in bankruptcy last week. He placed his liabilities at \$6,039, and his assets at \$50.

NO. 2 THURSTON SHOW GOING OUT

A second edition of the Great Thurston show will be put out next season early in September. Laurant, the magician, who has been active in lyceum and Chautauqua work as well as vaudeville, will head the show.

PELOT TO DO SINGLE

Fred Pelot, formerly of the team of Fred and Annie Pelot, is going to do a single comedy act next season in which juggling will play only a minor part. James Madison is writing the material for him.

FREDRIKS TO OPEN OFFICE

Eddie Fredriks, who has been associated with Jack Fox, will open his own offices in the Fitzgerald Building, April 15. Associated with him will be Bert Sheppard, formerly Sheppard and Ott.

VAUDEVILLE

PALACE

A good show, but running too long, was opened by Kara the juggler, who stopped the show in the first spot. Kara seemed nervous, more than unusually so for him; perhaps it was the position. His absence does not seem to have affected his ability to keep all sorts of things up in the air.

Pearson, Newport and Pearson were a decided hit in the second spot with their acrobatic eccentric dancing.

Wood and Wyde, a very clever act, which will be reviewed in another column, followed. The only fault with the act was the direct finish with the woman showing pantalette drawers after the man had stepped on her train, tearing it off.

Clayton and Edwards did their usual "clean up" in "Don't Do That." Edwards sang a new published ballad and made such a hit that an encore was demanded, and he sang a popular published Japanese lullaby song with plaintive tones and in an appealing manner that did not go unrewarded. The act, which is very well staged, stopped the show for the second time, and stopped it definitely. A short getaway encore was done.

Joe Howard and company closed the first half with an act that started out with what was supposed to be a plot; just what finally became of the plot was not manifest to the reviewer, who could not follow even the thread of the story in the maze of Chinese and near Chinese spoken and sung. Howard's old time hits brought reminiscent hands, and the dancing of Johnnie Dale was a redeeming feature of an act well costumed and mounted.

After specialties were done, Howard entered and applauded, which is not exactly "big time."

The dance team doing rapid whirls while the man took off his coat, put it on the woman, and removing it, donned the coat again himself, together with the dancing of Johnnie Dale, scored at the finish.

A short film was run following the "Topics of the Day" showing several leaving a theatre and disturbing those seated, together with a request for the audience not to leave their seats and disturb the last act. This received a hand, but had no effect on the audience, who left as usual when the last act went on well after 5 p. m.

Vernon Stiles sang a number of songs and made a hit. Stiles did not seem to be able to let go his hold on the piano, which he clung to for the most part during his entire act. This, together with his vocal posings and standing on the tips of his toes, does not make for class or style. A number of encores were taken, Stiles saying prior to his initial encore, that it was his first appearance at the Palace, and after his next number, repeating for the second time that it was his first appearance. He sang a half Yiddish, half Hebrew song, which was the best thing he did.

Lulu McConnell was the next act to stop the show with a refreshing comedy, "At Home." It has definite punch values and was put over by Miss McConnell and her associates with clever timing and force. Miss McConnell is a good comedienne and an artiste. One of the men looked as if he needed a shave and did not appear to have any make up.

Belle Baker opened with "Welcome, Stranger," a number with a very good lyric, and was accorded emphatic applause, getting a hand on a line in the middle of the number.

"We're Going to Have an Irish Jewish Jubilee" is a clever number and was put over by Miss Baker with her inimitable style and delivery, together with her appealing tonal quality that makes her singing a pleasure. A full dozen encores were taken.

Princess Radjah, with her classy dance offering, closed the show at a late hour and made a hit. She is in a class by herself.

H. W. M.

SHOW REVIEWS

RIVERSIDE

Fred and Daisy Rial, who open the show, do some funny things and have some good lines, but the act is flat. Neither Fred nor Daisy gets across, and they overdo the slapstick till it becomes tiresome.

Vincent O'Donnel, billed as "the Kid McCormack," follows them with a smile and a fair voice. He sings the old songs which gained him favor with Gus Edwards' revues and a new introduction, "Pretty Kitty Kelly," given as an encore, was a good bit of characterization, and the curtain speech which Vincent made brought "Isn't he cute?" from the ladies.

Fink's mules in the third spot brought a round of laughter from start to finish. Though it is billed as "vaudeville's equine joy fest," the dogs are as laugh provoking as the mules. As at the Royal last week, however, the brightest thing in the act was the bucking, kicking mule. Each of the hostlers who tried to break her was thrown or bitten for a laugh.

The next piece showed some good hick posing, and would have carried even if the Weaver Brothers had not played their farm implements so well. Their music is weird and quaint and seemed to please the audience though the sounds made by their converted tools were at times discordant. Their demonstration of the sound vibrations which can be made with a saw was good. And the final explanatory speech of the one who seemed to be the elder Weaver, was as funny as it was simple.

Kitty Doner followed with sister Rose and brother Ted in a riot of color blended by grace and charm. Their singing is not as good as their dancing, because, with the exception of Kitty, it lacks the grace which characterized their dancing. We liked especially the "tough" dance and the closing jazz done by Kitty and Ted. Kitty and Ted's flight off the stage was a picture of grace.

Marguerite Padula, who followed intermission with her song study of boys, caught the house though not, we thought, because of the songs, which were good. Her whistling was still better, but her great charm lies in the sparkling eyes and smiling lips. Her smile has the flavor of an open hearth with crackling logs on it.

Tom Wise in a comedy playlet, "Memories," which has already been reviewed in these columns, gains well merited applause. His portrayal of the retired actor who reverts to one of his former parts is impressive because it lacks artificiality. Nila Mac, playing the part of the daughter of his former love, does some good acting, but the young man opposite her seems amateurish.

Glenn and Jenkins, "them wi-cked pot-tas," sweep through their work for the railroad to a round of laughter and applause. Their act slows down in the harmonica and banjo duet, because that bit is too long, and again in the duologues which precede the final broom dance. Their lines are funny, however, and their dancing good.

We like Scotch music, but McIntosh and Musical Maids, who close the show, failed to impress. With the exception of the brunette, the members of this act lack pep. The act strikes us as a rather crude hodge-podge of jazz and Scotch music.

J. A. G.

NINA WHITMORE RETURNS

Nina Whitmore and her two sisters returned from Paris last week on the S. S. *Adriatic*. The hazz on the "shimmy" had caused the girls to change their dance act while abroad, and they will offer a new French creation here.

HAMILTON

With Ethel Levy headlining, the matinee audience was about the same size as usual. The first half of the show wasn't any too good in comparison with the bills they've been getting here, but despite the small size of the audience they managed to make quite a bit of noise in applauding.

At any rate, Van Horn and Inez lived up to the way the programme made it appear that the show would play, by giving a snappy start to the performance with their skating offering. Whirls, whirlwinds and dancing on skates are offered by this team, and all of it done very well.

Perhaps Greenlee and Drayton think that the fact that they are colored and speak five languages (or bits of five), makes their speaking the various tongues a novelty. The five languages, which are Russian, Hungarian, French, Yiddish and German, don't mean a thing to the act on the big time, for in the first place the great majority of the audience don't understand them. Secondly, if they did understand, the accent used by the two in the different languages, especially the French and German, is closely related to that of a schoolboy who is learning his first primer of any one of those languages. The dance bits are well done, especially the Russian steps at the close.

Jack Kennedy and Company offered "A Golf Proposal," which they have been doing for the past two seasons. The act is cleverly written and presented by Kennedy. The cast is capable, except for a tendency on the part of the juvenile couple to overact.

Senator Murphy had to wait for his laughs during the first part of his monologue, but found it easy after he arrived at that part of his material where he speaks of the subway. Murphy is doing practically the same stuff he has been doing for the past two years, but it's good enough for laughs with a vaudeville audience, especially considering that Murphy hasn't been seen very much on the big time during the past few seasons.

Emma Haig, with Richard W. Keene and a girl, Mildred Brown, at the piano, weren't permitted to leave before they had rendered an encore dance. The entire routine is very appealing, in fact, "cute" would be about the best word to use. Miss Haig is charming, as always, and dances more pleasingly than ever. Richard Keene is a newcomer with a million dollars' worth of personality and ability equal to it. Miss Brown, at the piano is more than capable. Miss Haig and Keene are just suited for one another.

"Moments Musical," offered by Ray Eleanor Ball and her brother, remind us to mention the piece played by Wm. McElwain and his orchestra for the Topics of the Day. It was exceptionally pretty, and excited comment in the audience. Miss Ball and her brother offered their routine with the violin and 'cello, and stopped the show.

So did Morris and Campbell with practically the same act they've been doing for the past few years. While both are dandy performers, a little in the way of new material wouldn't be amiss. New songs are offered, but talk makes up the main part of the offering, and it is there that a change could be made. Flo Campbell is prettier than ever to look at, and Morris wore a new brown suit.

Ethel Levey, the artiste, followed. Perhaps entertainer would be a better word. At any rate, words are sometimes futile. However, Ethel Levey was there. All were satisfied.

And Scott and McLinn closed with a good casting routine.

G. J. H.

ROYAL

With the exception of a switch in the first and last acts the bill was run off as programmed. Mario Lo, billed for closing, opened with an artistic turn billed "Art Studies."

Marie Walsh and Irving Edwards are two youthful and clever entertainers who had little difficulty in registering an emphatic hit, although apparently handicapped by the deuce spot. Both have personality in abundance, and offer their routine of singing and dancing numbers in most approved style. The boy has all of the attributes of a keen showman, knows how to put a song across, and shows marked ability as a hooper. Miss Walsh makes a most delightful little partner, and also dances with ease and grace. They took six bows, and before long will be hitting them hard in a better spot.

"Shoes," the vehicle used by Whipple and Huston, bristles with sure-fire comedy and proved a laugh winner all the way. Huston portrays a shoe salesman in the Life Shoe Shop. He gets them right at the start with a song concerning his job, entitled "I've Got a Good Job." The girl portrays the role of a customer.

The shoes she wears are styled "Trouble." He offers a pair marked "Success," another pair marked "Wealth," but does not come near making a sale until he shows her a pair called "Happiness." At first he refuses to sell her this pair, telling her that it is the only set in that style he has in stock, and they cannot be purchased at any price. Finally, however, she wins him over. The little piece is replete with clever lines, all handled just as cleverly, and proves a most delightful vaudeville tid-bit.

Billy Gleason got a welcome hand on his return to the Royal, and immediately set about wowing them. Gleason is a clever worker, gets his monologue and stories off in a sure-fire manner, and puts several comedy songs across effectively. He exudes personality, and for a time it seemed that they would never let him get off. He had to come back again and then again, and finally had to respond with a speech. Neal R. O'Hara, the newspaper writer, is duly credited on the program as author of a great deal of the material used, but it is unlikely that any one could get more out of it than does Gleason. He ran neck and neck with Frisco, who appeared later for applause honors.

Charles Withers has been doing his travesty on the old melodrama for some time, but it is always good for any number of laughs; Gleason seemed not to have exhausted them, judging from the laughs provoked by Withers and his company. "For Pity's Sake," proved a giggling gurgler from start to finish, with Withers, as always leading the attack.

Mabelle Sherman flashed a sweet personality, several pretty gowns and a sweet voice, all of which resulted in merited applause. Pauline Haggard assisted at the piano.

Frisco had them almost from the moment his name was flashed, and his original conception of terpsichore met with decided approval. Not only did he prove acceptable in his dancing bits; he revealed himself as a keen comedian. Loretta McDermott and Eddie Cox reveled in the pace set by the jazz exponent, and shared equally in the applause honors. In a tough dance with Miss McDermott, however, there is a gyration which is unequivocally suggestive and adds nothing to the turn, except yelps of approval from the gallery.

Lew Hilton and Ned Norton worked a lot of cheap hokum and burlesque comedy, most of which would be better left out of refined vaudeville. One gag concerning the clergy of a certain sect should be absolutely cut, even though at this house it went big, owing to the class of patronage.

Emile and John Nathane brought the bill to a close with an Al hand-balancing turn.

VAUDEVILLE

ALHAMBRA

Attendance was smaller than usual on Monday night here, and Delano and Pike opened to a house that had quite a few empty seats for the first time in months. The two did a little of almost everything in the way of acrobatics, and went over well.

It was later in the evening that Jack Wilson spoke a little seriously regarding Jack Joyce, saying that there is one act that does not go out and depend upon sympathy for his applause, and that performers who don't want to work because they feel slightly ill, or have a headache, should be ashamed of themselves after seeing Joyce. All of which is true, for Joyce does some dandy work with his dancing, despite the handicap of one leg and a crutch. One improvement he could make in his talk, would be to speak louder or more distinctly, for some of his talk was missed in the rear of the house. Joyce makes a great appearance, for he's an attractive chap, with a lot of personality.

John J. McNally, Jr., is now programmed as the author of "Any Home," which is being done by Jean Adair and Company. It was only a short while ago that Hugh Herbert was supposed to be the writer of the playlet. We did notice some new lines in the opening, and a change in some of the lines, but the offering on the whole, is practically the same as it was before. Whether Herbert or McNally is the author, the fact remains that the playlet is the kind that hits home with an audience, for it carries "human appeal." A new "father" is also seen in the cast, who has room for improvement in his work. Miss Adair is very good, and the juvenile team have improved slightly. The boy, however, seems to be getting a habit of lapsing into soprano expression in places. This is not included in the improvement of his work, in fact, it's anything but that.

Jean Granese, moved up from the second half of the bill, and with her two "plants," unbilled, almost stopped the show with their singing. One of the plants later accompanies at the piano, and the other sings effectively in solo and duet with Miss Granese. She and the "plant" harmonize well together, and individually do well, with their solos.

Yvette, with Eddie Cook and Kino Clark did more than please in closing the first half of the bill with their musical offering. For an encore, the trio used a new bit, which they called a "Back-Yard Romance." This bit, done in one, consisted of a story in song by the three, with Yvette playing the violin, Eddie Cook, the clarinet instead of saxophone, and Kino Clark, a drum, instead of piano. The lyrics are good, and the arrangement of the music snappy. It made a very effective closing and scored as such.

Swift and Kelly have been reviewed several times during the past month by the writer, who each time, remarked about Mary Kelly's sweet personality, and Thomas Swift's clever comedy. It still goes.

There's no use talking about Kitty Gordon's singing. Enough has been said about it, but still she sings. However, the costumes are beautiful, and Marvel is a wonderful dancer. Miss Gordon clowning a little in the act, and seemed to be able to do it well. It may be worth while working up the comedy.

Jack Wilson has cleaned his act slightly. Very slightly, but an improvement nevertheless. The "Indian Guide" crack has been shifted to another part of the act. It should be out altogether. The "park" sentence has evidently not been heard by the censors. This is the second week the writer has heard it used by Wilson. He is a clever comedian and can dispense with the smut and go over just as big.

Jollie Johnnie Jones had but few walk-outs, and considering it was about 11.15 p. m. when he went on, he did excellently with his wire offering.

G. J. H.

SHOW REVIEWS

COLONIAL

Nana and company, programmed to close, opened the bill and made quite a hit, being accorded more than the usual amount of applause for an opening act at this house. Nana has some new wardrobe that is quite an improvement.

Furnam and Nash, with a number of published songs which they sold well, scored nicely, especially with their closing medley, which sent them over strong; after a number of bows, an encore was taken.

"Indoor Sports" has been reviewed in these columns in detail a number of times. The act has quite a brace of laughs, and is a novelty in sketches. Went over well when reviewed.

Frank Gaby has changed his opening somewhat since this reviewer last saw him. He sings a number of songs, giving a clever impersonation of an Englishman in one of them, and then does his ventriloquial work in a manner unexcelled by his conferees, and seldom equalled. Gaby has poise, assurance, polish, personality and genuine entertaining and imitative ability. This was especially noticeable in the encore given, with the dummy doing an imitation of Eddie Leonard singing "Roly Boly Eyes," the imitation by the dummy being in fidelity superior to many imitations given by so called "mimics." Gaby's work was appreciated to the utmost and he stopped the show.

Pearl Regay, assisted by Roy Sheldon and "The Rialto Five," a jazz band, closed the first half. We have reviewed this act frequently; Miss Regay's singing could scarcely be called good, but as an acrobatic dancer, it is doubtful if she has any equals. Her bends and turns are at all times smooth and decidedly graceful and the one back bend to the floor, the very best the reviewer has ever seen. Scored emphatically, taking many bows.

Bowers, Water and Crocker opened the second half and held the spot nicely without being a riot. The style of the act is old fashioned, but the turn pleases many who have not seen this type of acrobatic rube act.

Tempest and Sunshine were not successful in getting anything in their act over, the audience being indifferent. The first number was unproductive of any applause, and this gave the girls a poor start. Two Broadway songs, or songs about Broadway, are sung when it would seem that one would be sufficient. The impression of Irene Bordonni was very unlike the original, and all the numbers lack attack and punch.

The act is very well costumed and mounted, the drop, scenery and interior decorations of the boudoir set being worthy of comment, but otherwise the turn is quite weak.

Clayton and Edwards, who are doubling the Palace this week, followed, and certainly wrecked the next to closing spot. Lou Clayton does a good straight, some nifty dancing that drew a hand, and Edwards sings in plaintive style, accompanying himself on the ukelele. The act is apparently sure-fire in any spot, for we have caught it any number of times, and they never fail to "clean up" in every sense of the word.

Carl Emmy and His Pets, billed as "The Prettiest Act in Vaudeville," which covers quite a lot of territory, closed the show.

We would scarcely say that it was as pretty as the billing would indicate, but we will say that it is a very cleverly presented act of trained dogs, which are well groomed and well trained.

Emmy has a breezy style that counts, and doesn't allow the act to drag for a minute.

H. W. M.

81st ST. THEATRE

Lohse & Sterling are an excellent pair of acrobats, and though the stunts they do are not particularly original, they manage to get in a few thrillers, which are heartily appreciated. They are clever and they are daring, which is as much as can be said about any in the line. The thing which most captivated the imagination and sent a cold shiver down the back was the balance trick which Sterling attempted several times and succeeded at the last, balancing himself upon a chair resting on the high trapeze while he held and played an accordion. This act was roundly applauded.

Peggie Carhart is a clever violinist and has extremely adept fingers. She played classic and popular music, the latter particularly—with a happy, accompanying movement and lilt of her body, which caused her to be liked even though her act was ordinary.

Ed. Gallagher and Joe Rolley created a stir by their clever comedy. The place is Palm Beach, and the witty interchange of conversation between the colored boy who wheeled the chair and the adventurer who occupied the same made a distinct hit.

The fourth act on the bill featured Virginia Pearson and Sheldon Lewis in a short melodramatic sketch. Both were in the movies, and after their act was done, Miss Pearson made a clever speech. The act itself is weak and hardly lives up to the name of melodrama. The only time when the audience feels any thrill is when it is shocked by unexpectedly hearing the firing of a pistol off stage. The sketch has to do with a reformed criminal, whose hobby is criminology, and who adopts a benevolent attitude toward all criminals. When, however, he and his wife are suddenly surprised by the appearance of a burglar, who recognizes both as former lawbreakers, the criminologist forgets his benevolent views and threatens to hand him over to the police. He nearly accomplishes this when he finds that the burglar is really only such through necessity—his wife and child being very ill, and no money for doctor bills within sight. Through the quick-witted intervention of his wife the erstwhile burglar is saved from the hands of the policeman, and is sent homeward with money to care for his sick family. In the meantime, the passage of the burglar has revealed that both he and his wife were former fugitives from justice, and in mutual forgiveness the sketch comes to a close. The piece certainly could stand lots of improvement. For one thing, the man talks much too fast, and half the time he is practically incoherent, for the audience is not given time to follow him.

Burt Gordon and Gene Ford are really funny and original. It is the usual Jewish comedian and his Irish partner (a woman) stuff, but they have managed to instil a new angle into the business which gets many a laugh and many recalls. The one thing that stands out about these funny conversational acts is that they are all so much alike. Yet in spite of this, it must be admitted that they are funny, and human beings will always laugh at the sallies and quips, no matter how alike or how old.

Bobby McLean, who is here with two others, was at one time the world's champion skater. Previous to the opening of the act there is shown a movie of McLean in a race with the Norwegian champion several years ago, in which the American retained his title against odds. He is a wonderful man on skates, and he shoots around the small stage, with its miniature ice rink, like a wizard. Burke and Blue, who assist him, do some pretty and novel skating.

B. M.

NEW ACTS

(Continued on Page 12)

MABEL PAIGE AND CO.

Theatre—Proctor's 23rd Street.

Style—Sketch.

Time—Nineteen minutes.

Setting—Interior in "three."

A sketch with just medium time ideas more or less crudely worked out. Four people are employed for the presentation the best of whom was the woman playing the mother.

The son was awkward, amateurish, stilted and incapable, the man doing the inebricated father bit, overly made up and lacking subtlety, and Miss Paige playing the wife's sister has a weak voice and was cast in a slangy part that did not suit her.

The subject of the young wife being "in a delicate condition" was dragged in at the finish, discussed by the wife's sister and the wife's husband, and made the subject of attempted comedy which was in poor taste and does not belong in refined vaudeville.

The act is poorly written, builds no climax and is lacking in definite conclusion.

H. W. M.

THE O'NEILL SISTERS

Theatre—American.

Style—Sister act.

Time—Fifteen minutes.

Setting—One, plain.

The O'Neill Sisters, formerly members of a three act known as "The Three O'Neill Girls," have a song and dance offering that combines talent with personality, vivacity, adorable feminine loveliness and good material. By the latter we mean material adapted to their style of work. They offer a routine of song numbers, popular in range, in single and double voice. They work well together and apart, and look like the oft resorted to "million dollars" in abbreviated yet appropriate costumes. They have little to fear from the usual run of sister act, as they will be able to more than hold their own against any of them. The lighter haired of the girls gives evidences of hidden ability as a comedienne of promise. Naturally enough, the other sister is a good "straight."

S. K.

WILSON AND KELLY

Theatre—Proctor's 23rd Street.

Style—Comedy and singing.

Time—Twelve minutes.

Setting—"One."

Two men, one doing straight, the other "nut" comedy that are at times reminding of Smith and Campbell. Occasionally the comedian gives the impression of Al Fields when he used to work with Ward.

Some talk went for laughs, the only especially old one noted being the "brake-man in a bird store."

A ballad was put over in good voice by the straight seated in an amber spot, the muted brass complement off stage spoiling it somewhat as it sounded flat at times.

A travesty singing bit was quite funny with the whispered instructions of the comedian such as "chorus" and "Tempo," also several bits of business registered well.

For a finish, a travesty Egyptian dance was done well, sending them over strong to good hands and a couple of legitimate bows, they wisely refraining from trying to force an encore.

The act is a good one of its kind and would fit nicely and hold well the second spot at the Palace.

H. W. M.

VAUDEVILLE

COLISEUM (Last Half)

The "Invisible Voice" closed its run here at the end of this half of the week, to make way for some new novelty to be installed the coming week by S. W. Lawton. The popularity of the "voice" seemed to be just as strong at the close of the engagement as it was at the start, which, judging by applause, was quite popular. The owner of the voice was revealed to the public this half of the week, as Miss Gloria Leonard, who appeared to the audience during the overture and intermission selections, singing first "Madame Butterfly," and later Tosti's "Good Bye."

The house continues to do an extraordinarily good business in comparison with other houses, and by the time Delano and Pike opened the show, the orchestra was three-quarters filled and the major portion of the balcony occupied. Delano and Pike offered a routine including tumbling, hand-balancing, gymnast work, some clog dancing, and even a bit of pugling.

Doing a straight routine of violin playing without disappearing from view for one change for about twelve minutes is a rather difficult stunt to do, yet Peggy Carhart seemed to do it well enough to get over to good applause. Her playing won't set the town on fire, but is pleasing enough to get over.

It is quite a few years that George Roland and Company have been doing the "Fixing the Furnace" act, and it hasn't improved any too much with those years. The act would undoubtedly be a good comedy flash on the small time, but its value to the better houses is doubtful. The finish, with the explosion of the furnace, used to be a scream on the small time, but seems to miss out, as far as punch is concerned, at present.

Clark and Verdi are another team who can use some new material. These two are still doing the statuery bits, with practically the same lines they've been doing for quite a few seasons.

And while we're advising acts to get some new material, we may as well include Fanny and Kitty Watson, even though they did stop the show here. True, the girls still get a lot of laughs with the gags about Fanny's figure, and the "box of candy," but sometimes goes over for a big laugh, (it didn't when reviewed) but then they can just think of how much bigger they would go with new material. Kitty, though slightly stouter, is still very attractive, and Fanny does comedy in the effective manner she always did.

Jack Norton is now playing the male lead in "Bubbles," succeeding the last one, William Kent Norton is without a doubt the best the act has had yet. Queenie Smith scored individually with her charming personality and excellent dancing. Marjorie Leach gets better with her comedy with every performance. This girl would undoubtedly be a riot with a single, working either ala Fannie Brice or Charlotte Greenwood, for she is exactly of that type. O'Connor is more than capable.

G. J. H.

HARLEM OPERA HOUSE (Last Half)

Grace Wallace and Boys opened the bill with a turn, which in a position down further on the bill would undoubtedly have scored one of the strongest hits of the bill. Even as it was their efforts met with decided appreciation. Miss Wallace has a fairly good voice and put over several published numbers effectively. Of her two assistants, one plays the xylophone and the other divides his time between string and wind instruments.

Harry and Ruth Sullivan got a number of laughs and ran nicely in a comedy skit built up around a marital squabble. The wife is exceptionally jealous of her young husband and doesn't care who knows it. On a slight pretext she begins an argument which culminates in them making up their minds to break off diplomatic relations. Wife proceeds to pick out certain articles of furniture which she claims as hers, and hubby does likewise. She strikes a Gibraltar, however, in the piano and her futile efforts to move it result in a reconciliation.

Wilson and Kelly caper and frolic about in a lot of "nut" comedy and hokum which got them early and the boys had little trouble in winning one of the best hands of the afternoon. A burlesque on terpsichore provided a good punch at the close.

Lee and Gillispie, two young women, assisted by a male pianist offered a most refined singing act. The act is well mounted, both girls are gowned becomingly and have the necessary personality. Besides both are good singers and their efforts both singly and in duet met with marked approval.

Francis Murphy had them screaming from start to finish with his dialect monologue on everything in general. Murphy has a good line and knows how to work up his laughs.

Baroness Rouskaya brought the bill to a close. See New Acts. J. Mc.

REGEN'T (Last Half)

The Great Johnson opened the show with an exhibition of contortioning and trapeze work that served excellently to open the way for the topnotch show that followed. Johnson's act is clean cut and smooth from the first trick to the last. He works with a will and vim that is praiseworthy, and puts over his work in a most capable manner. He took several bows, to good applause.

The Neapolitan Duo are Italian singers who do not as yet seem to have gotten on to the American idea of what is suitable for a singing act, and consequently their work came in for a little kidding on the part of the audience. They have good natural voices, and use some catchy Italian numbers, but to the audience here they were unintelligible, and therefore not as seriously received as they would have been had they been sung in English. The duo would do well to watch American singing acts, and try to emulate them.

Sidney and Townley offered their "Subway" act. They have been doing this act, unabridged, for some years past, and tonight it again proved a laugh-making hit. The act registered here strongly. There are a few spots in the act that might rouse a Puritan father's wrath, but they got them over.

Franklyn Charles and Company started in very lightly, but had not been going long before they had the show tied up. They had little trouble in "stopping it cold" once they got started. It was a hot job, too, for they just poured perspiration during the latter part of their act. The turn is really what it is billed. "A vaudeville surprise," in fact it is more than a surprise, it is a knockout novelty act.

The weekly dance contest, in which several teams competed for honors as exponents of the Tango was run off here, and proved very popular. Irving Gardiner and Sonia Marens were the winners of the event.

Kane and Herman in "The Ragtime Cocktail" took the comedy honors of the bill. These two boys have a comedy classic that is not only clean and clever, but flexible enough to allow for plentiful adlibbing. They got laughs aplenty from their material, and added some extra ones. They took numerous encores. One of the boys has a very good voice, with a plaintive tone that touches a quick responsive chord. They were entitled to the hit they made.

Mlle. Nana, assisted by Mons. Alexis, closed with a whirlwind acrobatic dancing act that put a final punch into the show. Nana is not only a clever dancer, but a very good acrobat as well, and she combines the two admirably. Alexis, too, shows skill in his work, but the major portion of the labor falls on the shoulders, or rather feet of Mlle. Nana.

"What's Worth While" was the feature picture. S. K.

PROCTOR'S 58th ST. (Last Half)

Laevre and Collins sent the bill off to a good start with a comedy acrobatic turn. The act comprises a man and woman and most of the laughs were occasioned by the latter. Their various feats also met with approval and they closed to some hearty applause.

Kamplain and Bell, man and woman, offered a routine of songs in effective style and were also the recipients of a vociferous hand. The male member of the team is a pleasing yodeler and his efforts along this line warmed them up early. The girl sings sweetly and a duet with the man yodeling proved sure-fire for a close.

Harry and Peggy Oakes in "Smart Stuff" have a well presented talking act which is reviewed in another column.

Sully and Mack opened with a bang and never let down. The Italian dialect comedian was a scream and never opened fire without wowing them. The straight proves a capable foil and also drew down a good hand with a published ballad. He represents an insurance salesman and finally convinces the other that while it might be harder trying to live it costs a great deal more to die.

"Hanky-Panky, Jr." a girl act, is much better than most of the acts of this type now being presented in the "pop" houses. It ran much better than when seen by the writer last week and was a particularly bright spot in the bill. The girls of the ensemble are all graceful dancers and this combined with their good looks and some strikingly pretty costumes make their cavorting a delight. Two males prove good comedians as well as all around entertainers. Among the many specialties a "mechanical toy" dance met with most favor.

Harry Norwood and Alpha Hall followed the pace nicely with a line of repartee handled in an easy and telling manner which warranted a number of giggles.

The Reynolds Trio, two women and a man, brought the bill to a close with a dancing act. Both girls are pretty and graceful. J. Mc.

AUDUBON (Last Half)

Perhaps it was because of the absence of the manager, Ben H. Jackson, who was on his honeymoon (after being married fourteen months) or perhaps it was for some other reason, but the show wasn't as good as usual, during the last half of the week.

Helen Clark, with two men billed as "and company," were the opening turn, offering work on the trapeze and tape. The three work well and did nicely in the opening position. The act is fully reviewed under New Acts.

Curtis and Fitzgerald are two young men with ability, in their line of work. They give imitations of the sounds made by various animals, mainly those to be found on a farm, and do them well. The whistling bits at the close of the act are the punch of the offering and served to bring them back for an encore. The animal and poultry bits might be presented to better effect if arranged differently than offered in the act at present.

Gold and Rubens, assisted by a pianist who wears a tuxedo (the team are attired in street clothes) went over to a great hand. One of the team starts in the audience, and is also supposed to be doing Jew comedy, but evidently forgot to at the start of his bit, and lapsed into the dialect after a few lines had passed between himself and the man on stage. The boys are a good juvenile team, however, and work well. The straight man sings well, and the comic gets his laughs like an expert. The only trouble lies in the fact that the boys are using quite a bit of old material, with gags like "poppa's sick now" and others have been used by numerous acts. The "Nanny Goat Song" gag, about "Mammy," has been used by Dave Kramer, of Kramer and Morton, for some time.

Jones and Greenlee still do the act in front of the street drop, showing the theatre with their name in lights. That's about as near to lights that they'll ever get with this act. Why performers will insist upon doing the same routine year in and year out, when they're young enough to get something new that'll get them more money and time, is a mystery.

C. Wesley Johnson and Company, consisting of five colored men who sing and play, closed the show, leaving the audience applauding for some time after they were through. The jazz finish is terrible. The other bits are well done. G. J. H.

CITY (Last Half)

The Bell-Thazer Trio, two men and a girl in a series of gymnastic feats, opened nicely. We reviewed the act recently at the American.

They were accorded more than the usual amount of applause for an opening act at this house and were followed by Marshall and Connors, two colored fellows who use a piano in "One" and sing a number of songs, interrupted by a piano solo. For a finish one dons travesty male attire and a dance is executed; just small time.

Jimmy Rosen, a midget assisted by "and Co.," a girl of larger dimensions, presented a crude, small time idea of a bygone day. The idea of a husband pretending he is drunk to induce his fault-finding wife to capitulate, will hardly get by in even the small houses. There were a few laughs, but very few.

Lowe, Felty and Stella, two girls and a man, offered a series of published songs and did some dancing. The girls changed costumes and after the opening the man changed to Tuxedo. The dancing was not especially clever and the singing did not register to any extent; the act is just small time.

Sallie Fields landed the first wallop putting over a number of songs to strenuous applause and selling them well. If Miss Fields would wear a longer and more becoming dress, stand up straight and acquire a little poise, she would improve her act to a large extent of a financial increase in the bi-weekly pay envelope. Miss Fields stopped the show.

Charles T. Aldrich in quick changes and bits of the first juggling act the writer saw him do, many years ago, was a bit of definite proportions. Aldrich is just as clever as ever and in the style and versatility of his offering, more reminding of the writer, of the act of the late Great Lafayette, than any act in vaudeville on this side of the Atlantic. Aldrich might have it seen to, that the curtains of his front drop are closed, and then assistants hurrying and scurrying to and fro would not be visible throughout the act.

Hughie Clark, stouter than formerly and without the dance finish, told a number of "blue" ones. "Go down and come up the right way" was followed by "why didn't you tell me you wanted to hear that kind of a story" which made it all the worse.

"Jazzology" consisted of several noise producers, assisted by a girl who sang in pleasant voice but whose dancing was ordinary. H. W. M.

AMERICAN (Last Half)

Rose and Dill, man and girl, opened with a neat bicycle act and presented a number of feats in a clever manner. The girl was dressed in an effective costume of blue satin trimmed with fur, and in white tights was quite picturesque.

Al Rickard, the ventriloquist, says to his dummy "I shant do nothing of the sort" when he is supposed to be talking straight, uses the word "hell" three or four times, and shows up the mechanicals of the talking head, taking it out from the body and working the head turning and mouth device, thereby spoiling the illusion for himself and everybody else.

The Tripoli Trio, were third; their ensemble singing was very good, the tenor standing out well. They will be reviewed under New Acts.

Cecilia Weston with the assistance of a pedal banging pianist, who can get more noise out of a set of piano pedals than any one else in the world, opens with a published rube song in which the following lines were sung: "She isn't fat, she isn't tall, but she has a little something that makes the fellows fall." We could hardly think of anything more direct than this, especially with the wait, look and manner. "The Woman She Gotta Da Vote" went over well, but some further talk, most of which was suggestive, especially so from a woman, spoiled any good impression that might have been made, and the closing song did not put the act over.

"Holiday in Dixieland," a slap stick collection of bad hokum that even in bygone days, would have been considered poor at the Standard, a colored theatre on South Street, Philadelphia, wasted a lot of time.

Johnny Hines, a picture star, was introduced and told, with the assistance of a couple of other girls of the celluloid, a number of rather worn gags. One of the girls, Dorothy Leeda, sang a song.

Collins and Dunbar in a weak dancing act were next and were followed by "A Modern Diana." See under New Acts.

Amoros and Jeanette, in a hard spot, "cleaned up" strong. The team worked very fast and snappy and put over every point, getting good laughs and strenuous applause. Amoros takes a number of hard falls, and Miss Jeanette is a good comedienne. The act would be a valuable acquisition for a revue or production. H. W. M.

PROCTOR'S 23d ST. (Last Half)

The "Unusual Duo," a skating act, opened and got over nicely but not "unusual." Following there was a slight wait. Sophie and Harvey Everett in an act written around "Money," "Dollars," etc., hardly got over. See under New Acts.

Followed a wait during which the orchestra "Blue Danube" for quite some time and subsequent to which Nolan Leary and Co. presented a comedy sketch which will be reviewed in detail in another column.

Mack and James, man and girl in a singing, talking and dancing act, were next and went over fair. For detailed description see elsewhere.

Mabel Pryor was the first real punch of the show and succeeded in stopping it. Miss Pryor received a reception upon her entrance and literally held the audience in the palm of her hand. She is absolutely sure-fire, has a clever method and manner of singing syncopated melodies and knows how to work them up at the climax.

During the time Miss Pryor was changing, the pianist hastily ran over, in a careless manner, part of Sindig's "Rustle of Spring" and segued into a published number.

Strenuous applause at the finish of the act was received and Miss Pryor was forced to respond to two encores. Her upper eyelids looked greasy from unpowdered make-up; this might be corrected.

The Great Lester was a big hit with his very funny and cleverly presented ventriloquist offering. Lester has the funniest line of talk of a host of others, and presents his material neatly. The act seemed a trifle too long.

The Ziegler Sisters pleased with several dances in as many changes of costume. The act is well mounted and the violinist in the pit plays "Thais" in a manner to win applause.

The girls no longer have the jazz band on the stage and it is just as well. H. W. M.

ALBEE DONATES SET TO PRISON

DANEMORA, N. Y., March 31.—E. F. Albee, head of the Keith Circuit, has donated a ten-piece set of stage scenery consisting of an interior and a beautiful garden drop to the inmates of Clinton Prison for use on the stage of their auditorium. The new scenery was used for the first time in the entertainment given by the inmates last Monday for the benefit of their baseball team.

VAUDEVILLE

THE WONDER GIRL

Theatre—Columbia.

Style—Gymnastic.

Time—Eight minutes.

Setting—Special in "full."

At the opening of the act, on a semi-darkened stage a number of slides are thrown on a space in the branches of a "cut tree."

These slides impart the information that scientists say there is nothing new under the sun, but that efforts have been made by men to discover at least the semblance of something new. A slide is flashed which in large letters shows the word "Behold," after which the cut tree is "fled" and another large prop tree is seen, in the branches of which there is discovered, in a "spot," a large yellow egg.

The egg opens along an irregular crack and "The Wonder Girl" is discovered in a costume of fluffy yellow, and a head dress of brilliants and yellow feathers, which, contrasted against the pink satin lining of the egg, presents a pleasing effect.

"The Wonder Girl" strips the yellow costume and is seen attired in white tights with short pink socks and white slippers, and a short dress of lace net over metallic white satin foundation, and short bloomers of the same material. At the front of the dress and on either side are ribbon rosettes of pink and blue baby ribbon, from which black velvet ribbons depend.

A short introductory speech is the cue for the lowering of a "tape," upon which the girl performed a number of gymnastic feats cleverly, the free end being counter-weighted by a young, nifty looking juvenile in a clean, neat bellboy costume of blue and gold, and wearing a cap to match.

Concluding the feats on the "tape," with a rapid slide, the girl then donned a white satin cape lined with purple, a high hat, the crown of which was of solid scintillating metallic lustre and brim and band of purple satin. She carried a short baton of brilliants and did a cakewalk to the strains of "A Georgia Camp Meeting," following which a flowered covered rope was lowered to which was affixed a leather mouth piece.

Placing the mouth piece between her teeth "The Wonder Girl" permitted herself to be raised and lowered. For a direct finish, she was again raised in the air and did a swing through a wide arc over the footlights and audience, at the same time doing very rapid lateral revolutions, which drew a decided and emphatic hand.

"The Wonder Girl" is a pretty, cute and shapely miss with a personality, smile and running fire of conversation, as well as decided gymnastic ability, all of which stand her in very good stead. This is her first appearance in the East, and from the fact that she held them in to a man, closing a nine act bill at this house on Sunday, should prove a desirable commercial feature in the better houses. Act shows class, staging, wardrobe, scenery and clever handling.

H. W. M.

PIERLOT AND SCHOFIELD

Theatre—Harlem Opera House.

Style—Balancing and Comedy.

Time—Ten Minutes.

Setting—Full Stage. Special.

Man and woman offer this turn, the latter opening it with a ballad, and carrying on comedy throughout the act. The man does a routine of balance stunts on his chin, and forehead and a bit of juggling with weights. The stunts are good, and the woman gets quite a few laughs. The turn should do well as an opener on the better small time.

G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on Page 25)

A MODERN DIANA

Theatre—American.

Style—Sketch.

Time—Twenty minutes.

Setting—Interior in "two."

A sketch played by a pretty stenographer in an office who reads lines well and acts an ungracious part capably, her boss who jerks out his lines and seems afraid to open his mouth, making it difficult to understand him at all times, and a young fellow playing the girl's brother who is fair in the juvenile role.

The subject matter of the act is very broad, relating as it does to sex matters, and some of the lines are not even camouflaged.

The girl complains about the little salary she is getting, the hard time she has making both ends meet, and the difficulty of caring for her mother.

Her boss offers diamonds, limousines, plenty of money, etc., and when she asks what he wishes in return, says bluntly, "live with me." The following conversation is based upon her apparent horror at the suggestion and the statement that if she lives with a man, he must marry her.

The boss seems to take delight in the fact that the girl's brother comes to the office in need of money and steals \$800, which the girl claims she stole and which she offers to pay back.

He offers her the privilege of a cell or a flat and speaks of mistresses and a life of shame with the utmost candor.

The "Diana" part comes in through the fact that the man has purchased a small statue of Diana—the "Chaste Diana"—and places it on the girl's desk so that every time he is tempted to make a proposition the sight of the Diana deters him. Diana couldn't have been on the job very much, during the act at least, for if any more decided propositions could be made to a girl in the same length of time, we have never heard of them.

At the conclusion of the act, the man holds up the statue and, after the girl makes an exit, referring to the stenographer, "Harriet Gray, Diana didn't have a thing on you."

There were a few laughs at some of the dialogue, very few, otherwise the act did not interest much.

The subject is a nasty one, has no place in vaudeville, nor for that matter on the stage at all. The effect on the minds of the growing youth and young girl is not problematical, but decidedly detrimental in its influence. It is bad enough that such things do exist, without crudely presenting on the stage matter that caters to the lower and baser passions.

H. W. M.

HARRY WHITE

Theatre—Proctor's 125th Street.

Style—Blackface monologist.

Time—Twelve minutes.

Setting—One.

Black-face comedians usually seem to strike the fancy of audiences at the pop houses, regardless of the amount of their ability, and White proves no exception, which is not intended as a pun. He seems handicapped by a rather weak monologue, which carries little punch, the only laughs resulting being from his method of delivery more than from the strength of material. The talk was terribly dull at the start, but picked up somewhat in the stretch, and followed by a yodeling number, sent White off to a fair hand. The injection of some new material should carry him to a better spot at the smaller houses than the second position in which he worked here.

J. Mc.

BARONESS ROUSKAYA

Theatre—Harlem Opera House.

Style—Dancing.

Time—Fifteen minutes.

Setting—Three.

"The most beautifully gowned woman in vaudeville." So read the billing outside of the Harlem Opera House in reference to Baroness Rouskaya. The billing imparted additional and refreshing information to the effect that the baroness was the rage of Europe and disported in finery valued at thousands and thousands of dollars. We grant that Baroness Rouskaya is the possessor of a wondrous wardrobe and that she also knows how to wear clothes, but a fashion revue is a fashion revue and a vaudeville act is a vaudeville act.

The act is prettily set, Baroness Rouskaya working before a blue cyclorama. In none of her numbers, however, does she display any marked ability. Her dancing is mediocre, and in fact is hardly more than a succession of poses. Her first dance is done in a gorgeous crinoline costume. She follows with a strikingly beautiful Gypsy creation, and later does a Spanish dance, her work with the castanets in this being very weak. A song rendered in French showed that she is no more than an ordinary singer, while a violin solo met with only a lukewarm reception. A male assistant accompanied at the piano and failed to deliver in a singing number during one of the changes. While his voice is fairly good it failed to carry.

The act dragged terribly during the interim between changes and has little to commend it as a vaudeville vehicle. Baroness Rouskaya lacks professional polish and several times seemed uncertain as to the best manner of getting off. It may improve, but as seen at this house the turn can't go very far.

J. Mc.

GEORGE MORTON

Theatre—Crotana.

Style—Black face.

Time—Fourteen minutes.

Setting—In one.

This is the George Morton who appeared with Dave Kramer for several years here, and who, when the pair split in England about two or three years ago, continued to work alone in England, while Kramer returned to America. They say that Morton has been working in white-face abroad, but whether he has, or hasn't, there is something that has caused a great change in his work.

Morton does a routine of songs, talk, with some dance bits thrown in, and an encore bit with a ukelele. The dance bits are snappy and are the punch of the act. In fact if Morton did more dancing, he'd improve his act. However, Morton is only here for four weeks, and then returns to England.

It is regrettable. We mean the returning to England, for perhaps if Morton could play for about one season at home here, he could unwrap that English atmosphere that he has absorbed. Can anyone imagine an Englishman doing black-face comedy? Well, that's what Morton reminds one of. Morton used to work spontaneously. The laughs used to come fast. Now his work is slow, and he has to wait for laughs, much longer than should be necessary.

They say that Morton is a solid hit in England. That may be. In fact, we hope so. But Morton will never go for better than the three-a-day with the kind of performance he gave when reviewed on Thursday night here.

G. J. H.

CANARY OPERA

Theatre—Proctor's 23rd St.

Style—Novelty.

Time—Eight minutes.

Setting—Specials in "two, three and full."

A very pretty and effective set showed two arched openings in one of which there was a piano and between the two a wicker canary bird cage and canary bird.

The man of the act, seated at the piano, sings, plays and whistles. He received very good hands as a reward for his efforts. He did a number of imitations, not forgetting the whippoorwill calling his mate. We also had the chicken and several others. These might be cut as being old and do not make for the best in starting off the act. Much better in this spot would be the next number offered in which the woman who is pretty and classy in a beautiful soft and refined gown of white satin and net ornamented with beads, makes her appearance.

She played a flute while the man whistled with a couple of birds on each hand; he looked well in a dress suit.

The drop was "fled" and another artistic background was seen. Several canaries in various cages, sang prettily and in different keys while the man, sang, whistled and played the piano.

Before another artistic drop, in the centre of which a large bird cage was depicted, there were discovered thirty cages or more, some wicker, others metal and of various shapes, sizes and kinds. In each cage was a canary singing in reflected lights of various shades and colors well harmonized.

The lighting was direct and from lamps of various colors under semi-concealed shades at the tops of the cages; the effect was very pleasing and well thought out.

The birds sang prettily while the piano was played by the man and the flute by the woman; during the progress of the number, a backing behind the painted cage centre, was raised and through a scrim, many other cages containing the petite feathered songsters were discovered.

The act is highly artistic, well presented and is a sure-fire artistic novelty belonging on the big time only. It went over for a big hit closing a very fast show.

H. W. M.

HICKEY AND HART

Theatre—American.

Style—Singing, talking and dancing.

Time—Twelve minutes.

Setting—One.

A man and shapely girl in flowered pink costume open with a dance in which the girl did some fast high kicks but does not point her toes, was followed by some talk, the man doing a nip-up fall ala Demarest of Demarest and Collette.

A double conversation dance followed and was in turn followed by just an ordinary number by the man "That Little Shirt My Mother Gave To Me." This could be replaced to advantage although the acrobatic dance by the man at the finish pulled it up to a hand.

The girl next displayed very classy Frankie Baileys in black silk tights and a short costume of black satin trimmed with yellow and from under which orange satin bloomers were seen.

An old published number and a dance were used for a finish, the two taking a number of bows to good hands. This was due to their life and pep rather than through the material which should be improved and more up-to-date. With newer songs, the two would make an admirable act for the better houses where the girl's figure and ability would be desirable assets.

H. W. M.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

PROVINCIAL MANAGERS TO
FIGHT NEW LICENSING BILL

Announce Intention of Organized Opposition Against Measure Which Places Right to License Partially in Hands of the Actor—Refuse Actors' Challenge to Propose Better Plan

LONDON, Eng., April 2.—The Provincial Entertainments Proprietors and Managers Association have determined to carry on a vigorous campaign to defeat the Managers and Agents Licensing Bill, fostered by the Actors' Association, and the V. A. F.

The bill proposes that the London County Council, in conjunction with the Bishop of London, the E. N. I. C., the A. A., the V. A. F. and the Managers Associations be convened at stipulated times to choose the members of a licensing committee, which will represent the actor and manager equally, and which shall have the right to issue and revoke the licenses of managers and agents throughout the country. The Bishop of London is appointed permanent arbiter in all disputes arising over licenses. The measure is being pushed forward in Parliament.

The Provincial Managers in this are following the lead of the West End Managers, who signified their intention of opposing the bill when the agitation for its passage was first instituted. The latter has, however, taken no active steps in this direction, while the Provincial Managers have taken several steps to oppose the bill. They have sent a deputation to the Bishop of London to present their views and reasons for opposing the measure. They are also preparing a brief in which they lay stress upon the illegality

of such a measure, and intend bringing their case to court.

The executive council of the Proprietors' Association has resolved unanimously to continue its opposition. No reasons have been given by the Managers for their activities, nor has their attitude been explained by them. They have simply adopted a hostile attitude towards the measure, and are silently preparing to fight it. The V. A. F. and A. A., on the other hand, are carrying on an extensive propaganda campaign among the profession and public as well, in which they seek to present justification of their measure.

The actors' associations have challenged the managers to propose a better system, and the managers have not replied. The purpose of the proposed licensing bill is to take the matter of licensing theatrical managers and agents out of the hands of city employees, who know nothing of the theatrical business, and put it in the hands of the managers and actors themselves.

The V. A. F. is also conducting a campaign for the elimination from the stage of all remarks of any nature that are intended to create ill feeling between America and England, and have issued an appeal to the artists to refrain from using any material that might in any way cause ill feeling between the countries.

ARCHDUKE STICKS TO STAGE

BERLIN, April 1.—Herr Leopold Woelfling, who once upon a time bore the titles of His Royal Highness Archduke Leopold Ferdinand of Austria, Duke of Tuscany and several others, and who is now appearing at one of the music halls here, has rejected a plea of his family to quit the theatrical business. Early this week his distinguished relatives in Switzerland, who have been very much absorbed in an attempt to install a king in Hungary, sent the actor an emissary, through whom they implored him to give up his low, unarchducal career and mend the error of his ways. He now wants to come to America, and is negotiating an opportunity to appear in New York.

AUDIENCE BRINGS MEAT

VIENNA, April 2.—Managers here are complaining that the upholstery and carpets of their theatres are being ruined by the habit of playgoers bringing their suppers and throwing sardine cans, cheese rinds, scraps and other waste on the seats and floor.

Because of the lighting and transportation restrictions the performances begin at 6 P. M.

TO BAN "NAKED KULTUR"

BERLIN, April 2.—"Naked Kultur" has been pronounced by Hugo Welter, president of the Proprietors' Dance Hall Association, to have passed the limits and he has asked that action be taken to compel women to wear more clothing to dances.

He has appealed to the government, and President Ebert has indicated that he will support the movement.

"SWEET WILLIAM" TO BE SEEN

LONDON, April 2.—"Sweet William," a comedy in four acts by Keble Howard, was produced by Robert Courtneidge, at Brighton, Easter, with Richard Walton Tully in the principal part. George Elton will also be a member of the cast.

COLISEUM LEASED AS THEATRE

ROME, Italy, March 31.—The Coliseum, one of the most imposing and famous structures in the world, has been leased for a period of five years to a motion picture concern. The granting of the lease has stirred all Rome and has aroused loud protest from Adolfo Apolloni, municipality Senator and former Mayor of Rome, who brands it a "desecration." Signor Resadi, Under Secretary of Public Instruction, was responsible for the decision to grant the lease.

CYRIL MAUDE REVIVES "GRUMPY"

LONDON, April 1.—"Grumpy" was revived at the Criterion Theatre, here, last week. The play, which is by Horace Hodges and Wigney Percival, was originally produced by Cyril Maude at the Royal Glasgow, on September 19, 1913.

In the cast of the revival are Ann Trevor, Arthur Hambling, Arthur Wibby, Cyril Maude, James Dale, Drelincourt Odium, Scott Gatty, Phylliss Stuckley, Traver Penna and Wilson Blake.

REPERTORY PLAYERS OPEN

LONDON, April 1.—The Repertory Players, which is the new name of the Revival Players, will open on Sunday, April 3, at the Kingsway Theatre, with a performance of MacDonald Hastings's play, "The New Sin." On May 8, the company will present "Crepe de Chine," by W. Edward Stirling and Major F. Brett Young, and Maeterlinck's "The Sightless."

GIVE SPECIAL MATINEES

LONDON, April 3.—An arrangement has been made by Viola Tree and Norman Forbes to give an entirely new production of W. G. Wills' "Olivia," which is based on Goldsmith's "Vicar of Wakefield," during a series of matinees this month at the Aldwych Theatre, where "The Betrothal" is playing. Performances will be given on Monday, Wednesday and Friday.

ANIMAL BILL UP AGAIN

LONDON, Eng., April 2.—The bill to prohibit the exhibition of performing animals and birds in places of public entertainment, as the measure proposed by the Society for the Prevention of Cruelty to Animals has passed its second reading and is now in the hands of the Standing Committee, which will shortly decide whether or not the measure, proposed by Lieut. Commander Kenworthy comes before Parliament for consideration as a law. The bill reads as follows:

"Be it enacted by the King's most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, as follows:—

"Every person who shall keep or use, or act in the management of, any place where in there shall be exhibited for the purpose of public entertainment any performing animal or bird, whether of domestic or wild nature, save as hereinafter expressly provided, or shall permit or suffer any such place so to be used, shall be liable to a penalty not exceeding ten pounds for every day there shall be so exhibited for the purpose of public entertainment such performing animal or bird: Provided always, that every person who shall receive money for the admission of the public on behalf of any other person to any such place shall be deemed to be the keeper thereof.

"This Act shall not apply to the case of an animal or bird of a domestic nature, which has not been previously trained for the purpose of such entertainment, nor to the case of horses which have been so trained, which are ridden by human beings, nor to the case of animals ordinarily used in military tournaments.

"This Bill shall come into force twelve calendar months after the passing thereof.

"This Act may be cited as the Performing Animals (Prohibition) Act, 1921."

FAGAN RUNNING ROYAL COURT

LONDON, Eng., April 2.—The London County Council has granted to James Bernard Fagan a license to operate the Royal Court Theatre, Sloane Square, as a music hall, on condition that no intoxicating drinks be sold or consumed on the premises while it is run as a music hall. If straight plays are presented, liquor may be sold, but the Council must be notified one week before the change is made in the policy of the house, and Fagan must guarantee that the theatre will run straight plays for one month after notification of change.

BARKER APPOINTED LECTURER

LONDON, April 1.—The University of Liverpool has appointed H. Granville Barker as Public Lecturer in the Art of the Theatre. Barker will institute a course of lectures in September at the University. This is the first time that such a course has been given in a British university.

GRAND-GUIGNOL GIVES SHOW

LONDON, April 2.—The third series of Grand-Guignol plays was given by Jose Levy at the Little Theatre, on Monday evening, March 28. He presented "Gasps," by Sewell Collins; "The Love Child," by Richard Pryce and Frederick Feen; "Seven Blind Men" and several others.

PILGER TO OPEN ROOF GARDEN

PARIS, April 2.—Harry Pilger, the dancer, has in mind the opening of a roof garden atop one of the big central hotels. Several of the owners approached however balked because of the cost.

Pilger also hopes to found a theatre in memory of the late Gaby Deslys.

"DON Q" AT THE APOLLO

LONDON, Eng., April 2.—"French Leave" finishes its run at the Apollo March 19, and on March 21 "Don Q," a new play produced by F. J. Nettleford, went into the house.

PARISIAN PLAYS OF THE MONTH

PARIS, France, April 2.—During the month just passed, there has been some changing and shifting in attractions at the various theatres. M. Alfred Savoir's comedy "La Femme de Luxe," which opened at the Theatre Michel, failed and was replaced by "La Huitieme Femme de Barbe Blue" which moved from the Potinierre, where "L'Amant de Couer" took its place.

The Comedy Francaise put on several revivals, among them "Francillon," "Denise," "La Demi-Monde," by Dumas, the elder, "La Robe Rouge," by Brioux. M. Georges Pitoeff opened in a season of Russian drama, done in French at the Theatre Moncey, their first vehicle being "Powers of Darkness," by Tolstoi. There has also been a revival of "Mme. San Gene," in which Rejane originally appeared. Mlle. Mistinguette, revue star, played the leading role, and was accorded much praise for her work. Among the new plays was also "Coeur de Lilas," by Tristan Bernard and C. Henry Hirsch at the Theatre Paris, and "La Pucelle du Rat Mort," a new farce at the La Cigale.

TO CURB FALSE "ACTOR" STORIES

LONDON, Eng., April 2.—A deputation, representing the Actors Association and the Variety Artists Association, waited upon the Newspaper Proprietors Association, for the purpose of protesting against the practice made by newspapers in playing up unfavorable stories in which theatrical people are concerned. They alleged that half of the stories printed about so-called "actors and actresses" were false, and maliciously displayed. The proprietors promised to exert care in the future, and promised that the profession would not in future be maliciously maligned.

TEUTON FILMS INVADE FRANCE

PARIS, April 2.—The appearance here recently of a number of German made films under the camouflage of American titles has resulted in a violent protest against the presentation of "Miss Millionaire." No indication of the real source of the pictures is being given to the public. In protesting against "Miss Millionaire" the French newspapers advise American and French picture magnates to beware of impending German competition in which cinema firms in Germany will slash prices in order to gain a foothold on markets in allied countries.

TO REVIVE "PASSION PLAY"

OBERRAMBERG, Bavaria, March 31.—The Oberammergau Passion Play, which has not been presented since 1910, will be enacted again in 1922, according to a vote made by the village elders today. The peasants who portray the sufferings and death of Jesus Christ in fulfillment of a vow made in 1634 to present the Passion Play every ten years, as an expression of gratitude for having been spared from a plague, were unable to enact it in 1920 because of the havoc wrought by the war among the performers and musicians.

"BUZZ BUZZ" FOR THE PROVINCES

LONDON, Eng., April 2.—Harold Montague and R. J. Danson have formed a new producing partnership, and as their first venture are touring "Buzz-Buzz," which recently closed a run at the Vaudeville, and for which they have acquired the complete rights from Andre Charlot. The spring tour will close in June, and reopen on October 3. In the cast of the piece will be Harold Montague, Bernard Ansell, Guy Fane, Pat Martin, Jessie Hitten, Hilda Simpson and Teddie Staples.

LION CHANGES PLANS

LONDON, Eng., April 1.—Leon M. Lion will open his new play, "The Fulfilling of the Law," by J. E. Harold Terry at Ramsgate on February 14, for a trial week, and will later come into the Garrick Theatre where it replaces "Brown Sugar." Constance Collier and Arthur Wotner are the principal players in the new piece.

BURLESQUE

AMERICAN GIVES OUT CLOSING DATES

REGULAR SEASON ENDS MAY 2

Since printing several weeks ago in THE CLIPPER a list of the extra time for the shows on the American Burlesque Circuit, many changes have been made, due to the falling off of business in many places on the circuit. A number of the shows are closing earlier than usual this year. Below is a corrected list given out by the American Burlesque Circuit, Monday afternoon.

"Jazz Babies" will close at the Gayety, Newark, week of April 18.
 "Lid Lifters" close Gayety, Brooklyn, week of April 11.
 "Puss, Puss" will close, Plaza, Springfield, week of April 4.
 "Grown-up Babies" will close, Gayety, Brooklyn, week of April 18.
 "Big Sensation" will close, Gayety, Brooklyn, week of April 25.
 "Girls from the Follies" will close Plaza, Springfield, week of April 25.
 "Round the Town" will close Gayety, Brooklyn, week of May 2.
 "Girls from Joyland" will close Howard, Boston, week of April 18.
 "Tittle, Tattles" will close Howard, Boston, week of April 25.
 "Hurley-Burley" will close Howard, Boston, week of May 2.
 Pat White's "Gayety Girls" will close Howard, Boston, week of May 9.
 "Cute Cuties" will close Newburg and Poughkeepsie week of May 9.
 "Bathing Beauties" will close Star, Brooklyn, week of May 2.
 "Beauty Trust" will close Capitol, Washington, week of April 25.
 Stone and Pillard will close Bijou, Philadelphia, week of May 2.
 "Joy Riders" will close Academy, Pittsburgh, week of April 18.
 "Kewpie Dolls" will close Empire, Cleveland, week of April 11.
 "Broadway Belles" will close Penn Circuit, week of April 25.
 "Social Follies" will close Penn Circuit, week of May 2.
 "Sweet Sweeties" will close Penn Circuit, week of May 9.
 "Parisian Flirts" will close Empire, Cleveland, week of May 9.
 "Razzle Dazzle" will close Empire, Cleveland, week of May 16.
 "Mischief Makers" will close Terre Haute and Indianapolis, week of April 25.
 "Monte Carlo Girls" will close Terre Haute and Indianapolis, week of May 2.
 "Tid Bits of 1920" will close Haymarket, Chicago, week of May 2.
 "Tempters" will close Gayety, Milwaukee, week of May 2.
 "Cabaret Girls" will close Gayety, Milwaukee, week of May 9.
 "Whirl of Mirth" will close Gayety, Minneapolis, week of May 2.
 "Jack Ried's 'Record Breakers'" will close Standard, St. Louis, week of April 18.
 "Beauty Revue" will close Englewood, Chicago, week of April 18.
 "French Follies" will close Englewood, Chicago, week of April 25.
 "All Jazz Revue" will close Englewood, Chicago, week of May 2.
 "Naughty-Naughty" will close Cadillac Detroit, week of May 2.
 "Some Show" will close Majestic, Scranton, week of April 11.
 "Tiddle de Winks" will close Trocadero, Philadelphia, week of April 11.
 "Follies of Pleasure" will close Bijou, Philadelphia, week of April 18.
 "Kandy Kids" will close one-nighters in Trenton week of April 18.

The last week of the regular season is supposed to be the week of May 2, so it will be seen that most of the shows are closing at an earlier date. There may be some more changes in the above closings, which will be announced later.

CLAMAGE BURIES "POOR BOOB"

CHICAGO, April 4.—Barney Clamage, of the producing firm of Irons & Clamage, provided the funds for the burial of "The Poor Boob" who was killed while attempting a fake hold-up for which Carl Wanderer was found guilty and sentenced to die on the gallows. The unidentified body which has occupied the local morgue for the past several months was therefore not buried in Potter's field as was planned. While "The Poor Boob" could not be identified it is said that he was a circus man and had traveled with prominent circuses for years.

CURTAIN'S WELL STRIKES OIL

The Kabel Penn Oil Company, of which James Curtain, manager of the Empire Theatre, Brooklyn, is treasurer, struck oil last week in its first well, which is located on the company's property in Butler County, Pennsylvania, and it is producing a hundred barrels a day. Much of the stock of the company is held by burlesque people.

EDDIE FOX IN REVUE

CHICAGO, Ill., March 31.—Eddie "Bozo" Fox has cancelled his contract with Billy Vail for next season. Vincent Ducey has booked him for the Summer with the Winter Garden Revue for T. Dwight Pepple. He will discard his tramp makeup. Fox is featured with the "Sweet Sweeties" this season.

PATERSON STOCK TO CLOSE

The Lyceum, of Paterson, N. J., will close its stock season on April 30 and will open on May 2 with "Way Down East," which will be followed later by other feature pictures. Dan Guggenheim will remain as manager of the house.

NEW BABY FOR THE SPARKS

ST. LOUIS, Mo., March 30.—A baby boy arrived at the home of Mr. and Mrs. Richard Sparks yesterday. Mrs. Sparks is the eighteen-year-old sister of Gertrude Beck Startzman, soubrette of the "Sporting Widows."

FRANK FINNEY NOT ILL

The report that Frank Finney, who is with the "Bostonians" has been taken to an asylum is unfounded. About four weeks ago Finney felt slightly nervous but after consulting a physician and receiving minor medical care he was all right again.

FRED RIDER'S MOTHER DEAD

TORONTO, April 2.—Mrs. Emilie Rider, mother of Dick and Fred Rider, died March 16, at her home, in Portland, Oregon. She was seventy-six years of age. Dick Rider is the manager of the Gayety Theatre, of this city.

ED DALY IN READING

Ed "Dollar Sign" Daly, agent of the "Golden Crooks," closed his season in Buffalo last Saturday. He has returned to his home in Reading, Pa., where he will be associated with the Penny Sign Company during the Summer.

EQUITY SHOW ON MAY 1

The Actors' Equity Annual Benefit Performance, known this year as the Equity Annual Show will be given at the Metropolitan Opera House on May 1.

EXTRA TIME FOR COLUMBIA SHOWS

SEVERAL CLOSE EARLY

A few shows on the Columbia Circuit will play extra time after the close of the regular season, while the others will close before the end of the season. The last week of the regular season will be the week of May 9.

The shows that will play extra time are: Billy Watson's "Parisian Whirl," the week of May 16 the Gayety, Boston, and the week of May 23, Empire, Brooklyn; "Twinkle Toes" will close at the Casino, Brooklyn, the week of May 16; "Jingle Jingle" will end the season at the Gayety, Detroit, week of May 15.

Al Reeves' "Joy Bells" play the Star and Garter, Chicago, week of May 15; Gayety, Detroit, week of May 22, and Gayety, Buffalo, week of May 30. "Town Scandals" is at the Gayety, St. Louis, week of May 15; Star and Garter, Chicago, week of May 22, and the Columbia, Chicago, week of May 29.

"Million Dollar Dolls" will close at the Gayety, Buffalo, week of May 16. "Girls of the U. S. A." pay the Columbia, Chicago, week of May 15, and the Gayety, Buffalo, week of May 23. Ed Lee Wrothe Best Show, Olympic, Cincinnati, week of May 15, and the Columbia, Chicago, week of May 22.

The "Bowery Burlesquers," Star, Cleveland, week of May 16, and the Empire, Toledo, week of May 22. "Social Maids" play the Empire, Toledo, week of May 15, and the "Step Lively Girls" will close their season at Hurtig & Seamons, New York, the week of May 16.

The shows that will not play out the regular time include: The "Golden Crooks," who will close at the Gayety, Buffalo, the week of April 18; "Rose Sydel's London Belles," close at the Gayety week of April 25; "Big Wonder Show" closes at the Gayety, Buffalo, week of May 2.

"Bon Tons" close at the Star and Garter, Chicago, the week of April 25; the "Powder Puff Revue" cancelled the week of one-nighters after Jersey City and Bridgeport, and will play the Empire, Providence, the week of April 25, instead, and close at the Gayety, Boston, week of May 2. Jack Singer's Own Show also cancelled that week, and will play the Empire, Providence, the week of May 2, and close at the Gayety, Boston, the week of May 9.

Sam Howes' "Jollities of 1920" will close at Hurtig & Seamons, New York, the week of April 18. "Follies of the Day" will close at Miner's, in the Bronx, the week of April 25, and the "Flashlights of 1920" will close the season at Hurtig & Seamons the week of May 2.

Jean Bedini's "Peek-a-Boo" will close its season at the Gayety, St. Louis, the week of April 18, and will open on May 16 at the Columbia, New York, for the Summer run.

The other shows will in all probability close their seasons on the regular time the week of May 9.

AMBARK ALI FOR STOCK

Ambark Ali will open in stock at the Family Theatre, Rochester, N. Y., next Monday for a run.

GORCEY SIGNS WITH COOPER

Bernard Gorcey, comedian, formerly of "Katinka," has been signed by James E. Cooper for one of his shows.

"FLASHLIGHTS OF 1920" AT THE COLUMBIA CLEVER AND FUNNY

"The Flashlights of 1920" is another offering of Jacobs and Jesmons, featuring Ricky "Shorty" McAllister and Harry T. Shannon that's a hit at the Columbia this week and it is a great treat. Extraordinary efforts have been exerted to make this a great scenic and costume production, every detail in this respect has been carefully carried out and one of the best things about the show is that it is really funny, in fact, they laughed more Monday afternoon at the comedians than they have in a long time here. Fred Clark staged the show the program states and he did excellent work.

McAllister and Shannon are two comedians who have been successful in burlesque a long time, but never have we seen them as funny as they are this season. "Shorty" McAllister, a world of speed and a hound for bumps and falls, won laughter galore, while his partner, Shannon, tall, lean and dry in his style of work, proved an extremely funny contrast. His peculiar laugh and witty ways quickly caught on. These boys are corksling fine dancers, do wonderful team work and are working better than we have ever seen them in the past.

Jimmy Slater is a good "straight," reads lines distinctly and works up to the comedians in good shape. He also dresses well. Glenn Eastman did a fine Frenchman in one scene and played bits. He has a dandy singing voice.

Murray Rose and Harry Hart do bits and handle them well.

Lulu Moore is the prima donna and she captured the audience with her singing Monday. Miss Moore rendered her numbers in a rich, clear voice. She displayed beautiful gowns.

Olga Woods is the soubrette. Miss Woods joined the show last week, having been transferred from the "Grown Up Babies" and acted as though she had been with it all season. She reads lines carefully and clearly, dances with grace and skill, and puts her numbers over with plenty of "pep." Miss Woods is an attractive blonde, who bubbles over with personality. Her dresses are very pretty and becoming.

Lillian Lester is the ingenue. She has a voice of unusual clarity of tone and knows how to get a number over. She is a pleasing looking young lady, wears charming dresses. Miss Lester will be worth watching, as she is decidedly successful in this show.

Nina Mack and Marie Case have small parts and do well.

The show opens with a prologue of a court of what's wanted in burlesque, which is well staged.

The "apologize" scene of Shannon and McAllister got them at once and from then on the audience never stopped laughing when the comedians were on.

Hart and Rose, two boys, were very entertaining in their singing and piano act, in one. They offered four numbers, putting them over for good results.

A great comedy scene was the doctor's office in which Shannon as the doctor created no end of laughs, capably assisted by McAllister. There was an operating table, after several girls had been treated, Shannon took McAllister in hand. What he did to him was a shame. He finished by claiming McAllister was too short and hung him up by the neck, in a growing machine and left him there when the whistle blew. It was a big laughing scene.

The "golf" bit in one proved another fine comedy scene, which was crowded with amusing situations. McAllister and Shannon assisted by two young ladies, worked this scene up cleverly.

Slater did well in his singing specialty, in which he offered one song.

McAllister and Shannon followed in an eccentric dancing specialty and a comedy song. They went over big and the audience couldn't seem to get enough of them.

A beautifully staged lingerie number was offered in which handsome gowns and pretty underdressings were displayed. Eastman draped two living models; as a modiste, he is clever. Shannon and McAllister then burlesqued the scene and were very funny.

Miss Lester in a singing specialty in which she introduced a graceful dance, won favor. Miss Lester sang well and just knew how to do everything.

Eastman and Miss Moore offered a singing specialty in one of several numbers that were well received. Both have excellent voices, harmonize nicely, are refreshing and out of the ordinary.

The "What Four," a comedy quartette of McAllister, Shannon, Rose and Hart, entertained in one and worked up a bunch of comedy with a lot of nonsense.

The "Flashlights of 1920" is a flood of fun, fast, has catchy music, pretty girls, fine material, well staged, a corking good cast and it is a rollicking comedy. McAllister and Shannon are a bigger success than ever and it's another punch for Jacobs and Jermon.

SID.



Founded in 1853 by Frank Queen
Published by the

CLIPPER CORPORATION

Orland W. Vaughan...President and Secretary
Frederick C. Muller...Treasurer
1604 Broadway, New York
Telephone Bryant, 6117-6118
WALTER VAUGHAN, EDITOR

NEW YORK, APRIL 6, 1921

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY.
Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 204, Woods Theatre Bldg.
Phone Majestic 8026
HARRY F. ROSE, MANAGER.
San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Goringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

KEEP UP THE WORK

Since a movement is on foot to "clean up" vaudeville from the standpoint of suggestive material and double meaning lines in songs, it might be well to seriously consider all things, either in word, action, or business that may give offense, whether morally suggestive or not.

We have reference to the mention of various religious beliefs and creeds which are made the subjects of jokes and gags. Occasionally religions mentioned by name are held up to ridicule, one team in particular recently having been heard tell a gag about a rabbi and a priest.

This is distinctly out of place, in very poor taste, and should not be permitted.

Every one is entitled to his own particular belief or faith, and should be entitled, after having purchased a ticket of admission, to enter the particular place of amusement with every feeling of security that his feelings will not be hurt by even careless, let alone more or less irreverent references, to his religion.

All vaudeville theatres cater to essentially a cosmopolitan audience, and every audience contains persons of various faiths, so it would be better by far to have all references to all religions omitted rather than risk the chance of offending even one person in this manner.

\$11,000 FOR ACTORS' FUND

CHICAGO, Ill., April 4.—\$11,000 was realized at the Actors' Fund Benefit which was held at the Auditorium Theatre, Friday afternoon. It is said that this figure breaks every record ever established by the Actors' Fund, either in New York, Boston or Chicago. All prominent performers playing this city took part in the event. Raymond Hitchcock was very much in evidence. The performance started at 2 p. m. and concluded four and one-half hours later. Hitchcock auctioned off a program containing the names of all performers taking part in the benefit. It was purchased by Fay Bainter for \$100.

"ENTER MADAME" GETS \$459,366

"Enter Madame" at the Fulton Theatre will celebrate its 300th performance next week, having established a record in gross of \$459,366 up to Saturday night.

HAD NO CONTRACT

NEW YORK, April 4, 1921.

Editor, NEW YORK CLIPPER.

Dear Sir: In reference to a recently published statement in the CLIPPER that the undersigned jumped the act known as "Donna Montrain's Bathing Beauties."

I left the act in Washington because I had not been given a contract, and was not satisfied with the treatment I was getting. I did not break any of the rules of Equity, of which I am a member, as I had no contract, and was free to leave the act at will.

ALICE FORD.

THE ENDURANCE STEP AGAIN

JERSEY CITY, N. J., March 30, 1921.

Editor, NEW YORK CLIPPER.

Dear sir: Noticed the letter written by Miss Vedder and also other letters of late issue. It seems there is a misunderstanding in regard to the letter I sent into your paper. If they will read my letter again they will notice that I did not lay claim to the endurance step, but Miss Vedder told Miss Ethel Calaway that I had taken the step from her, and I was only giving notice that I had known the lady for twenty years and had not at any time seen her do the step. Nevertheless, it is a lot of fuss over nothing only that Miss Vedder thought she could get away with something, but other old timers came to the front and told the truth.

I only lay claim to the improvements on the step and to the fact that I kept it alive in the dancing world for twenty years. I do claim the double hops and the walk I do on the one foot as my own, and also the toe dancing in wooden clogs. It was Miss Vedder who opened this affair. I am sincerely yours,

MATTIE BILLIE QUINN.

Answers to Queries

Melody—"That's a Plenty" was a song used by Bert Williams.

Ring—Eva Francis was with Blanche Ring in "The Yankee Girl."

Old—Eva Mudge appeared at the Wigwam, in San Francisco, in 1909.

R. O. S.—The W. E. Greene Film Exchange was incorporated in Maine.

N. Y.—The New Theatre, now the Century, New York, was built in 1908.

B. D.—Donald Brian and Valli Valli were co-stars in "The Dollar Princess."

A. C. M.—Andy Lewis played "The Winner" with the Mardi Gras Beauties.

D. F.—Will Deming played "Bud Haines" in "A Gentleman from Mississippi."

L. R. C.—Adeline Genée came to New York in 1909 and appeared in "The Silver Star."

M. B.—"A Call for Help" was the sketch written by Edgar Allen Woolf for Minnie Dupree.

B. D. G.—"The Fortune Hunter" starred John Barrymore. Mary Ryan was in the cast.

M. R.—Washington Park was situated on the Delaware River, a few miles below Philadelphia.

M. O. F.—Hattie Williams starred in "Detective Sparkes." Edwin Nicander was in the cast.

East—The Eastern Managers' Association was organized in 1909, with Chas. A. Yecker, president.

J. B. G.—"My Little Kangaroo" was written by Kendis and Paley and was published by Shapiro.

B. O. B.—George Beban was born in San Francisco. He has appeared in "The Girl Behind the Counter."

C. L. M.—"The Follies of the Day" played the Stair and Havlin Circuit after it left the Empire burlesque houses.

F. Mc.—Bert Baker has been featured in burlesque. He also appeared in Mort H. Singers' "The Prince of To-Night" Co.

M. O. L.—Richard Golden was a partner of Henry E. Dixey in variety. They have appeared at the Howard Theatre, Boston.

M. O. L.—"Arsene Lupin" was produced at the Lyceum Theatre, New York, with William Courtney and Doris Keane in the cast.

M. R. S.—Gertrude Coghlan and Rose Coghlan appeared with Robert Edeson in "The Noble Spaniard," at the Criterion Theatre.

X. Y. Z.—"A Corner in Hair" was played in vaudeville with Howard Truesdell, Gordon Burly and Rose Tiffany in the cast.

Vaud.—William H. Thompson played "Pride of Regiment" in vaudeville. Laurette Allen and Fred J. Weber were in the cast.

1493—"The Song Shop" was produced by Jess Leasky. DeHaven and Sidney were the Salesmen. The Shaw Twins were in the cast.

C. D. M.—Elsie Ferguson opened in "Such a Little Queen" at New Haven, Conn., August 23, 1909. It was her first starring vehicle.

S. O. M.—Raymond Hitchcock was the star of Geo. M. Cohan's play "The Man Who Owns Broadway." Mark Sullivan was in the cast.

O. R. S.—"The Flag Lieutenant" was produced at the Criterion Theatre, New York. Bruce McRae and Isabel Irving were in the cast.

A. B.—"The Windy Corner" was the name of the sketch used by Pat Rooney and Marion Bent. "At the Stand" was another title of their act.

R. C. R.—Father Ducey was the pastor of St. Leo's Roman Catholic Church, on East 28th Street, New York. He died August 22, 1909.

Al.—Guy Bates Post first appeared as a star in Rupert Hughes' four act play "The Bridge," at the Majestic Theatre, New York, Sept. 4, 1909.

C. B.—Josh Hart opened the Theatre Comique in Harlem, Oct. 19, 1885, with Fanny Davenport as star and Robert Mantell as the leading man.

Rose—Lillian Herlein appeared in "The Rose of Algeria" with Anna Wheaton, Ethel Green, Eugene Cowles, William Gaston and James Diamond.

L. C. M.—Jane Cowl appeared in "Is Marriage a Failure" at the Belasco Theatre, New York. Frank Worthing and W. J. Ferguson were in the cast.

Yon.—Eddie Leonard headed his own minstrel troupe in 1909. Ben Kahn was acting manager. Mr. Leonard left the show at the Majestic Theatre, Brooklyn.

B. V. R.—The Casino, Brooklyn, was opened by the Sam A. Jack Co. Ben W. Harris was the orchestra leader. Charles W. Daniels, manager; Harry Clayton, stage manager.

X. E. L.—"The Love Cure" was the three act operetta in which Charles J. Ross, Fred Frear, Elgie Bowen and Eva Fallon opened at the New Amsterdam Theatre, New York.

Cork—"In Hayti" was written by John J. McNally, William Jerome and Jean Schwartz. McIntyre and Heath were starred in it. Toby Lyons, Julian Rose, Carl McCullough and Adele Rowland were in the cast.

Rialto Rattles

SO

Vernon is at the Palace this week; he is not the first of the "Stiles" to do a turn.

EVERY TIME

We've heard of the Irish green, and the Bowling Green, but just give us the long green!

NOW THAT

We have Clarence Pickup, a ballplayer, we may soon expect to hear from Minnie Makeup, chorus girl.

A LOT OF ACTORS

Who would never think of going to Coney Island have a Merry Go Round of their own every day. If you don't believe it, ask the agents!

CROSSING THE JORDAN

Bill Lykens, who claims he has a system of his own, has challenged Jordan, the checker expert, to a series of games to be played in the N. V. A., the only stipulation being that Bill uses his own checkers and that Jordan plays with eleven men instead of twelve. Waters, the magician, has offered to play the winner.

DO YOU KNOW THAT

"Apple sauce" is popular at the Automat?
"Hot dogs" are to be found in warm weather?
A carnival is not always a FAIR proposition?
W. J. Bryan needs exercise—he's had a long rest.
Despite his name Eddie says he's a comedian, not a Cantor?
George Cohan thanks you!
I thank you!

IT IS RELATED

of Jack Barrymore, that when he was a young fellow, his father, the late Maurice Barrymore, gave him his first part in a show in which quite a number of the other members of the family were appearing.

Jack knew his part, but upon his first entrance in a New York theatre, promptly forgot all his lines. Undismayed, he said in a breezy manner, "Well, now that we're all here, what are we going to do?"

What his father said after the curtain went down is not recorded, but it is said, on good authority, that young Barrymore was not in the theatre that night.

Y DOES

An acrobat always want to be called a "gymnast"?
A "hooper" describe himself as a "terpsichorean artist"?
A dramatic actor insist on being called a "Thespian"?
A singer always say she's a "vocalist"?
A blackface comedian think he's an "Ethiopian delineator"?
A theatrical barber call his shop a "tonsorial grotto"?
A landlady bill her house as "The actors' home"?
A magician say he's a "manipulator"?
This come to a close!
Why?

Sam Bernard.
Una Clayton.
Marie Dressler.
Marie Nordstrom.
Eva Tanguay.
Roscoe Ails.

Ira Claire.
Sophie Tucker.

Corinne Arbuckle.
Oma Munson.
Minnie Dupree.
Izetta.
Nora Bayes.
George Arliss.

MELODY LANE

MUSIC BUSINESS RECONSTRUCTION IS STILL FAR FROM COMPLETE

Price Situation Still in Unsatisfactory Condition With Little Hope of Settlement in Sight—Leaders Are Asking if Writers Are Wise in Presenting New Contract at This Time

The reconstruction process which for the past year has been going on in the music publishing line is still far from complete and the heads of the large houses, who have been devoting much time and thought to the matter have failed to solve the scores of problems which are continually presenting themselves.

The price situation is still completely up in the air and while practically every member of the industry admits that the retail rate for popular numbers is too high, the matter of arriving at a definite figure for them is as far in the distance as at any time since the big change in rates went into effect.

It is generally admitted that none of the big music publishers made a penny during all of last year and the state of business during the first three months of this year holds out little in the way of hope for big profits this year.

While the publisher suffered enormous losses through failures and poor business during the past twelve months, the song writer had far from a bad year, in fact it is admitted that he did well. The writers

have organized and presented to the music men through their organization the Music Publishers' Protective Association, a standard form of contract which by its terms will bring them an added income and at the same time impose a heavier weight upon the publisher.

Representatives of the music men and the publishers are now discussing the contract and while no definite action has been taken it is said that the matter will be definitely settled within the next week or so.

In the meantime the older heads in the music business are asking if the move of the writers in connection with the new contract is a wise one? Is it good business they inquire for the writer to do anything that will tend to further embarrass the publisher in these times of reconstruction? Would it not be far better they ask for the writer to abandon his plans for the new contract until such time as the music business is back upon a firm foundation and when it will again show something like the prosperity which prevailed before war time?

JEROME & SCHWARTZ REUNITED

William Jerome and Jean Schwartz, who composed the song writing team of Jerome and Schwartz, have after a separation of many years, reunited and are at work upon a catalogue of new songs which will shortly be submitted to the publishers.

Jerome and Schwartz some twenty years ago formed a song-writing team which achieved a world-wide reputation, due to the many hits which they turned out with almost clock-like regularity. Among their best known successes were the songs "When Mr. Shakespeare Comes to Town," "My Irish Molly O" and "Bedelia."

"CHERI" HIT IN BIG BENEFIT

"Cheri" the new Leo Feist song, scored a hit of great proportions at the Metropolitan Opera House on Sunday at the big benefit for Ireland's poor.

The number was sung by Bob Miller, with the Paul Whiteman orchestra furnishing the accompaniment.

"NESTLE" A HIT IN PRODUCTION

The McCarthy Sisters, now playing in the "Jim Jam Jems" company at the Pitt Theatre, Pittsburgh, are scoring a hit with Feist's "Come and Nestle in Your Daddy's Arms."

SONGWRITERS WRITE ACTS

Jack Stern and Clarence Marks have completed two new acts, the first of which, "Chiclets," will be produced by Herman Becker shortly. The second is to be used by Clara Barry and Jack Denny.

CHAS. WARREN IN NEW YORK

Charles Warren, who for many years has been the London representative of M. Witmark & Sons, arrived in New York last week. He will spend several weeks in America.

KORNHEISER ON WESTERN TRIP

Phil Kornheiser, professional manager of Leo Feist, Inc., is making a trip West, visiting all the professional offices of the Feist house.

PLAZA CO. GETS DISCHARGE

The Plaza Music Co. received its discharge in bankruptcy last week. The music jobbing house made a settlement with its creditors on the basis of a payment of forty per cent of its liabilities.

Twenty per cent was paid in cash and twenty per cent in notes. E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, is on the new board of directors of the Plaza company, which announced recently that if business permitted, it would clear up its entire indebtedness irrespective of the fact that the forty per cent settlement had been accepted.

GOVT. CASE ON CALENDAR

The case of the United States Government against the six music publishers who organized and controlled the Consolidated Music Corporation, is on the call calendar for Thursday of this week.

The Consolidated Corporation, a company formed last year, acquired the exclusive word roll rights of six of the large music publishing houses.

The Government instituted a suit against the corporation and its organizers, in which it was alleged that the corporation was operating in violation of the Sherman anti-trust laws.

MUSIC MEN MEET

A general meeting of the members of the Music Publishers' Protective Association was held on Tuesday evening, at which, in addition to other matters, the proposed contract submitted by the songwriters' organization was discussed and fully gone into. A compromise contract was considered and another meeting to discuss and act on the matter is to be held in the near future.

CHINA HAS JAZZ CRAZE

According to R. T. Schwerin, head of the Federal Telephone Company, of California, who returned from China last week, jazz is now the craze in that country. Jazz dances and jazz bands can be found in all the tea-shops in China at present, he states.

SONG VERDICT REVERSED

The court decision granting a perpetual injunction and accounting to Albert V. Danks, son and administrator of the estate of Hart P. Danks, who wrote the famous ballad, "Silver Threads Among the Gold," against the Estate of Hamilton S. Gordon, publishers of the song, was reversed by the United States Court of Appeals last week. The higher Court held that as the complainant was not the owner of the copyright, he could claim no infringement, and as the suit was in reality merely one to compel the defendants to pay royalties claimed, the Federal Courts had no jurisdiction in the case.

The song was first copyrighted in 1873, and was renewed in 1901, by the composer. Danks died in 1903, and in 1915 the copyright was again renewed, this time by the widow and children of the writer.

Arrangements with Hamilton S. Gordon to publish the song on a royalty basis were continued until after Gordon died in 1914. The Gordon estate was administered by Hamilton A. Gordon, son of the deceased. Albert V. Danks, the son and administrator of the estate of the songwriter, notified the publishers that their right to publish "Silver Threads Among the Gold" and twenty-eight other songs, ceased on June 1, 1915, since which time no royalties have been paid, although the concern still published and sold the songs.

Almost two million copies of "Silver Threads Among the Gold" have been sold from 1903 till the suit was commenced in 1916.

The U. S. District Court for the Eastern District, which decided in favor of the plaintiff, appointed a special master, who granted a judgment of \$13,000 to Danks in February, 1921, which is nullified by the decision of the Court of Appeals.

Alfred M. Schaffer, of 27 Cedar street, counsel for Danks, stated that a new suit, naming the widow and all the children of the songwriter as co-plaintiffs, would be commenced, and also an action for royalties would be started in the State courts.

DRAWING WRITERS' CONTRACT

A committee representing the song writers' society and E. C. Mills of the Music Publishers' Protective Association have met several times during the week at work upon the new contract, which is to be put into effect between the music publishers and writers.

When completed the proposed contract is to be submitted to the music men and writers for final action.

ENGEL ON WESTERN TRIP

Harry Engel is in Denver, Colo., on a transcontinental tour in the interests of the Maurice Richmond Music Co., which firm he represents in the West. Billy Waldron has lately been appointed as a salesman for the Eastern territory.

WOLFE GILBERT RETURNS

Wolfe Gilbert, the song writer and music publisher, is back in New York after a four months' vaudeville tour of the Middle West. He will play for several weeks in and around New York.

"SUNNYSIDE SAL" A BALLAD

The new Kendis and Brockman song, "Sunnyside Sal," has been referred to as a comedy song. This impression is erroneous, as it is a ballad of the real sort.

COPYRIGHTING IN MEXICO

The Music Publishers' Protective Association is making arrangements for the copyrighting and protection of the publications of its members in Mexico.

NEW ROLL CO. FORMED

The A-1 Music Roll Company, which proposes to cut and market the popular music publications, has been formed in Baltimore, Md.

"LOVE BIRD" INJUNCTION DENIED

The application for a temporary injunction made by Shapiro, Bernstein & Co., Inc., to restrain M. Witmark & Sons from publishing and selling the songs from "Love Birds," was denied by Justice Newburger in the Supreme Court last week.

Justice Newburger decided that in view of the fact that M. Witmark & Sons claimed that they were amply responsible to respond in any sum which the Court, in the trial of the action, might direct judgments against them for, he did not "feel it would be proper at this time to enjoin the publishing and selling of the songs."

Wilner & Romberg, Inc., the producer of "Love Birds," were made codefendants in the action, as also were Max Wilner and Sigmund Romberg personally.

The suit was brought by Shapiro-Bernstein on the grounds that Ballard McDonald, who wrote all the lyrics used in "Love Birds," was under contract to write exclusively for it. Sigmund Romberg, who wrote the music to which McDonald's lyrics were set, is under contract to the Witmarks to publish his compositions. McDonald has been writing exclusively for Shapiro-Bernstein for several years.

Wilner & Romberg assert that, while they have no written agreement with Shapiro-Bernstein permitting McDonald to collaborate with Romberg, the permission was given orally by Louis Bernstein.

Louis Bernstein, the head of the firm of Shapiro, Bernstein & Company, says in his affidavit that Romberg telephoned to him on October 8, 1920, and told him that Wilner & Romberg, Inc., desired to make a contract with Ballard McDonald to use the songwriter's lyrics in the proposed production of "Love Birds," which was then tentatively named "Oh, Pat." Bernstein replied, he says, that they had no objections, provided satisfactory arrangements were made with Shapiro-Bernstein about the publication rights. To this, says Bernstein, Romberg answered that he would confer with Witmarks and have them consult Shapiro, Bernstein & Company about the publication of the songs.

A few days after this 'phone conversation, continues Bernstein's affidavit, he met Isidore Witmark, and the latter told him that as yet he had no contract for the publication of the music and that he would take up the matter with Bernstein in the future. On December 15, 1920, says Bernstein, he met Isidore Witmark and Max Wilner in the office of Nathan Burkan, who is the attorney for M. Witmark & Sons, and suggested that Witmark publish the songs and share the profits with Shapiro, Bernstein & Company, but this suggestion was refused by Witmark. Max Wilner at this meeting showed Bernstein a contract signed by Ballard McDonald, which gave Wilner & Romberg the published rights, "subject to royalties to be agreed upon."

McDonald states, in a supporting affidavit, that when he signed the contract with Wilner & Romberg he was not represented by an attorney, and assumed that the clause, "subject to royalties to be agreed upon," would protect the rights of Shapiro, Bernstein & Company.

According to Alfred Beekman, of the law firm of House, Grossman & Vorhaus, attorneys for Shapiro, Bernstein & Co., the action would be pressed for early trial.

STRAND MUSIC CO. OPENS

The Strand Music Publishing Corporation has opened new offices in the Broadway Central building, New York. Charles E. Hochberg, the professional manager, is devoting his attention to "Till Give Them Back to You," "You're Old Enough to Love Me," "Since You Went Away" and "In Old Biscay," written by himself and J. J. Schneider.

TRIANGLE CO. MOVES

The Triangle Music Co. has moved to a suite of offices in the front of the Exchange building, on the seventh floor.

Mabel Withee is now featured with the "Rose Girl."

Eugenie Koehn, contralto, is in New York this week.

Paul Scott left for Bermuda recently to take a vacation.

Ward and Wallace open in a new act next week; direction of Mercedes.

Natty Whitestone entertained a party of friends last week at the N. V. A.

Tommy Mullin has signed with Homer Lind in "The Actor from Yesterday."

Charles McCabe has been placed by Harry Walker for Krevett's "Song Shop."

Loretta Benecke, secretary to J. J. Maloney, became a notary public last week.

Janet Audrey has been placed for a new revue which is in rehearsal by Earl Lindsay.

Jeanne de Conde will sail for Europe to open on the Moss and Stoll time early in July.

Rose Marie Sill, daughter of Raymond Sill opens shortly in "Two Little Girls in Blue."

Freeman Bernstein and his wife May Ward have returned to New York from abroad.

The Great Alexander opened this week with his own show at the Bronx Opera House.

Loretta Goodwin is a recent acquisition to the Orange Grove, booked by Harry Walker.

George and Lillian Mitchell will open around New York in April; booked by Bill Lykens.

Mercedes opens on the Amalgamated time in Philadelphia, April 4 at the Alhambra.

Jimmie Brown and Joe Tenner open at the Temple in Detroit, next week, in a new act.

Charles J. Corbey is back at his desk in W. J. Sullivan's office, after an illness of ten weeks.

Myra Kelly is back in town after six weeks through the Middle West on the Keith time.

Gertrude Parish, ingenue prima donna, has been booked by Harry Walker for the Orange Grove.

Sidney Yates is no longer connected with Ray Leason or the National Vaudeville Exchange.

Grace Edler, soubrette, has been placed at the Orange Grove by Harry Walker and opened this week.

Dot Woolens and Bobby Connelly, two motion picture children are rehearsing a new act for vaudeville.

Dorothy Wahl is rehearsing a new single with special material and will break it in out of town next week.

Sol Green, brother of Morris Green of Anderson and Green, is shortly to produce a new musical comedy.

Eleanor Pierce and company open on the Delmar time this week at Norfolk; they have eight weeks to follow.

Jean Roberts has returned to the cast of "Blind Youth," and will play her original role with Lou Tellegen.

ABOUT YOU! AND YOU!! AND YOU!!!

Frank Ducrot, who has been suffering from rheumatism, has recovered and resumed the playing of club dates.

Hilliari opens at Spartanburg, South Carolina, with a carnival in a few weeks; he will do magic and shadowgraphs.

Alice E. Townsend, operatic soprano, will be seen in vaudeville shortly in a new act written by Natty Whitestone.

Wayne Christy, of the New York branch of the Gus Sun office, starts to book the Victoria, Rochester, beginning April 18.

Paddy Rogers, electrician at Keith's Colonial Theatre, was married on April 6 to Catherine Hurley, a non-professional.

The King Sisters opened at Dayton, Ohio, this week, in a new act written by Natty Whitestone; direction of Mercedes.

Anita Marquee, who spent the Easter holidays with her people, has rejoined Max Burkhardt and the act will resume its bookings.

Harry Link has been placed by Lillian Bradley with Chas. Rogers in "The Ice-man" and opens on the Keith time next week.

Elsie Schuyler has written a new novelty number that is in preparation by the Shuberts for the New Winter Garden Revue.

Gladys James, who was formerly a dancer at the Moulin Rouge, is now in vaudeville; she played Paterson, N. J., last week.

Jess Dandy has been engaged for the cast of the "First Night Out," a new comedy by Ann Nichols and Adelaide Matthews.

Temple and O'Brien, in their new act "10 A. M.," are playing out of town but will be seen in New York shortly on the Keith time.

Lady Alice's Pets which played Keith's Cincinnati last week will come east May 9 and open in Philadelphia; direction of Bill Lykens.

Harry and Ruth Sullivan have left "Love Nest" and open this week at the Harlem Opera House in a new act written by Thomas Duggan.

Ira D. Hards has been appointed general stage manager by A. L. Erlanger, with his offices located in the New Amsterdam Theatre Building.

Overholt and Young are in town, due to the illness of Tom Overholt, who had an attack of la grippe, forcing the team to cancel its bookings.

"The Wonder Girl," a new act in the East, which just had a showing this week, will play Keith time under the direction of Harry Danforth.

Jack Kane and Marcella Shields have formed a new two-act, and opened on March 28 on the Poli time. Tilden James put the act together.

Gladys La Mar, who was featured with Frank Morrell, is now doing a three act which opened this week on the Sablotsky time in Philadelphia.

Sam Ward and Hope Wallace, both of whom have recently done singles in vaudeville, have joined; the act is breaking in out of town this week.

The Great Felix opens on the Loew time at the Strand Theatre, Washington, April 11, then plays Cumberland and Baltimore, with a route to follow.

Earl Lindsay has started to cast, through the Walker Exchange, for a new revue, to open April 11, at the Cafe de Paris at Atlantic City.

Paul Fehr has been placed by Virginia Carr, of the Lillian Bradley offices, with Dale and Dale. He opened this week with the act on the Fox time.

Edward Emery has been engaged for a leading role in W. Somerset Maugham's comedy, "The Tenth Man." Frederick Stanhope will produce it.

Jean Le Broun, prima donna with Ed. Daley's "Kandy Kids," has signed a contract with the same show for next season through Harry Walker.

Fred Mayo, of the team Fox and Mayo, which split March 21, opens with Joe Cook as Mayo and Cook, April 11, on the Loew time; direction Lew Cantor.

Dennis King and Leigh Lovell have been engaged for the cast of "The Tenth Man," by W. Somerset Maugham. It will be produced by Frederick Stanhope.

R. P. Davis has been engaged for the cast of "First Night Out," a comedy by Adelaide Matthews and Ann Nichols. Vivian Martin will be starred.

Louis Bernardo, who has been engaged in commercial pursuits for some time, has returned to the stage and will be seen in a new act in vaudeville shortly.

Joe Kempner, who has been with Max Burkhardt and Company in vaudeville, has left the act and will devote his attention to the music publishing business.

Lillian and Anna Roth will make their local debut in their new act, "The Night of the Party," written by James Madison, at the Fifth Avenue on Thursday.

Mrs. Sacks and daughter are spending the week with Mike Sacks at Atlantic City, N. J., during the engagement of the "Oh Baby" Co. at the Apollo Theatre.

Walter Gallagher, the jazz dancer who won first prize at the Terrace Garden Dance Palace, has been engaged to dance in Frankie Bailey's new vaudeville revue.

Harry Hanlon has joined the cast of "The Broken Wing" at the Forty-eighth Street Theatre, New York. He succeeds Henry Duggan in the role of "Luther Farley."

Dixie Brown, who is singing at the Cafe de Paris, Atlantic City, has had an offer from the Blackstone and will sing there as soon as her present contract is terminated.

Overholt and Young, who are in town after six months throughout the West, are arranging their next season's bookings; they open on the "Pan" time the latter part of May.

Beth Meakins, daughter of Charles Meakins and Edith Bradford Meakins, has joined "The Rose Girl" Company. She will understudy Mabel Withee and Majorie Gateson.

Jack Symonds, "The Man of Ease," returned to New York last week from the West, where he had a long tour on the Keith time. He opens in Middletown, N. Y., next week.

Doc Davis, who formerly did a single in vaudeville and has been more recently engaged in the real estate business in Brooklyn, is contemplating a return to vaudeville shortly.

Julian Eltinge lost his voice through a severe cold while playing at the Palace in Chicago recently. A rest Holy week at French Lick, Ind., put him in good shape and his tour was resumed.

Rosamund Bell, of Bell and Caron, who has been working for six months for the W. V. M. A., and who stopped en route to visit her folks at Buffalo, has just arrived in New York.

Mrs. Bruce Duffus, wife of the booking agent is in the Hahnemann Hospital, recovering from a major operation. She is recuperating splendidly and will be about again within a month.

Sam Ward and Hope Wallace, who broke in a new double in Brooklyn last week, have had a route arranged for the Loew New England time by Natty Whitestone of the Mercedes office.

Mankin, is playing at Knoxville this week with Atlanta, Birmingham, Nashville, Memphis and New Orleans to follow; he was routed for forty weeks over the Loew time through Mercedes.

Miss Zita Moulton, who recently has been seen in the leading role in Willard Mack's "Smooth as Silk," has been engaged by Leo Ditrichstein for the role of the Baroness de Verdere in "Toto."

Frisco, Loretta McDermott, Eddie Cox, Gus Edwards' Rebut, Burke and Mack, Jim and Betty Morgan, Bernard and Townes, Morris and Campbell appeared at the New Amsterdam Theatre on Sunday.

Jim Doherty, who was recently operated upon for appendicitis, is at the Lakeside Hospital, Chicago, has fully recovered and this week will pick up his route on the W. V. M. A. on which he is booked until June.

James Baradiz, who was formerly at the Garden Cafe, New York, and who has just closed with the Gus Hill minstrel show at Binghamton, New York, is in town. He will reopen with the company early in August.

Bernice Speer, the toe-dancer, last seen on the Walton Roof in Philadelphia, and formerly in vaudeville with the Japanese Revue, opened in Nat Nazzaro, Jr.'s vaudeville act at Keith's Washington Theatre on Monday.

Dorothy Ward and Shaun Glenville, who will play the leading roles in the Messers. Shubert's production of the musical version of Sir J. M. Barrie's, "Quality Street," arrived in New York Saturday on the Mauretania.

The Great Blackstone, who opened his magic show at Newburg recently under the management of Augustus Pitou, is playing through Massachusetts and will be seen in New York around the early part of next season.

Paul Howse, who formerly managed White City, Chicago, and is now in the electrical business at Los Angeles, was in town last week, and made a business trip with Captain Mills, of England, and Mercedes, to Philadelphia for a few days.

Billie Reynolds, former member of "Hitchy-Koo 1920," who was married out of the profession to Frederick Dale Turnbull, of Philadelphia, several months ago, is spending several weeks in New York following a Winter sojourn in Florida.

Eugene MacGregor, who was formerly seen in "Irene," will go into the male lead with "The Melody Charmers," Nellie Woods' vaudeville act, featuring Gladys and Sybil Fooshee. MacGregor is succeeding Milt Francis, who stepped into the act after Sammy Weston left.

Briggs French has received permission to use a scene from Belasco's "The Son Daughter," and also one from William Rock's "Silks and Satins," both of which will be used in a musical revue he is staging for the embryonic performers of Mrs. Emil Rock's school of training in the Bronx.

FRIEDLANDER HAS SEVEN ACTS

William B. Friedlander is now rehearsing a number of vaudeville acts to be presented in vaudeville within the next month, under his direction, and has also several which he will produce later. Those which will open within the next three weeks are:

The Fifer Trio, two boys and a girl, last seen with "Hitchy-Koo," who will carry eight drops and their own orchestra leader, doing a dance offering.

Edward Hume and company are rehearsing a new musical sketch to be presented by Friedlander, with five people.

"Dummies," a musical comedy, the book of which was written by Harlan Thompson, music by Friedlander, with six people.

"Who's My Wife," a musical skit by Will M. Duff, featuring Lillian Berse, who was formerly seen in Friedlander's "Sweeties."

Those which will be produced later are "The Dog-Catcher," "The Camel's Back," "Her Bachelor Husband," and several others, the names of which have not been selected as yet.

HEIDER & DE LORIS SIGN

CHICAGO, Ill., April 4.—Ivy Heider and Doris De Loris have been engaged by the States Cafe Revue for an indefinite period. Miss Heider is the soubrette and Miss De Loris' contract calls for her billing as "feature dancer." The new revue will open on April 4.

NAT ROYSTER WITH LOEW

CHICAGO, Ill., April 4.—Nat Royster, for many years on the staff of Morris Gest, has been appointed a member of the staff of Marcus Loew. Mr. Royster has been identified with the La Salle Opera House for a number of years and is widely known.

COLONIAL CLOSES IN JUNE

B. F. Keith's Colonial Theatre will be the only big time house to close this Summer in Manhattan. The house will close during the early part of June and will reopen on Labor Day.

VAUDEVILLE NEWS**AGENCY CHANGES NAME**

CHICAGO, Ill., April 4.—Following the purchase of the interests held by Richard Hoffman in the Unity Vaudeville Agency, that circuit will hereafter be known as the T. Dwight Pepple Agency. Mr. Pepple has selected the following staff: Richard C. (Dick) Hoffman, as artists' representative; S. S. Walters, engagement department; F. O. Williams, motion picture theatre department; Vincent Dusey, club department; Anton Lada, orchestra department; Jerry Mills, stage director; Lowell T. Moore, cabaret department, and P. E. Paoli, scenic artist.

SHUBERT PLANS CLEVELAND HOUSE

CLEVELAND, April 3.—Lee Shubert is to build a new vaudeville theatre here, he announced last week while at the opening of his new Hanna Theatre. It had been rumored that the Shuberts were negotiating for the Hippodrome, now occupied by the Keith interests. Shubert said in this connection that he doubted if his vaudeville plans as outlined for Cleveland could wait upon the expiration of the Hippodrome lease which is about two years off.

"MUTT & JEFF" IN VAUDEVILLE

Joe Conoly and Rush Jermon have leased the vaudeville rights to the Mutt and Jeff show from Gus Hill and will present a condensed version of the piece. The act will open at Keeny's, Newark, on Thursday, April 7. Bob Rice will play "Mutt" and Gus Alexander will take the part of "Jeff." Bert Ross is the straight man.

NEW HOUSE FOR SHEEPSHEAD

A new theatre seating 2,000 persons is to be built at Sheepshead Bay at an estimated cost of \$250,000.

The theatre will be situated at Sheepshead Bay road, near the Brighton line.

PERRI LOOKING FOR WIFE

CHICAGO, Ill., April 4.—Antonio Perri, former heavyweight lifter in vaudeville, has appealed to the local courts in an effort to find his wife. Perri told Judge Huber that he returned home one night last week to find that his wife had deserted him and their nineteen year old daughter. They appeared together in vaudeville under the team name of Perri and Perri. The act recently was withdrawn from vaudeville, following an operation which was performed upon Mr. Perri, which prohibited him from continuing with any heavy work. Mrs. Perri, for the past month, has been playing the organ at the Casino Theatre. Perri informed the court that he was under the impression that some vaudeville actor had kidnapped his wife.

HAYMAN TO BOOK AGAIN

CHICAGO, Ill., April 4.—Edward Hayman, who formerly held a booking franchise with the Western Vaudeville Managers' Association and B. F. Keith's interest here, is again looking for a franchise. Mr. Hayman was formerly a booking manager with the W. V. M. A., but resigned to enter business for himself.

"NATURE'S CALL" TO OPEN

CHICAGO, Ill., April 4.—"Nature's Call," a new dramatic act, will open in vaudeville hereabouts week after next. It is the work of Dan Ricardo and is said to be an excellent offering. The act carries five people and carries special scenery. It is being handled by John J. Harris.

HARRY PILCER RETURNING

Harry Pilcer, who last appeared here as the dancing partner of the late Gaby Deslys, is returning to this country and will appear in New York with a new partner, Mlle. Dherlys, in a dance offering. Mlle. Dherlys is said to be the rage of Paris.

CROTONA CHANGES POLICY

A change in its vaudeville policy went into effect last week, at Fox's Corona Theatre, by the playing of seven vaudeville acts each half of the week, instead of the customary six. This will be continued as the policy of the house, unless eight acts are booked into the theatre, as is expected. The acts are run in succession, without being broken up by any films, as was formerly done.

A change in prices was made at the same time. Matinee prices are now lower than formerly, having a 25-cent top instead of the 30-cent top charged before.

HOSPITAL BENEFIT MAY 28

CHICAGO, Ill., April 4.—The American Theatrical Hospital Association has selected May 28 as the date for their annual benefit. The performance will be held at the Auditorium Theatre. Prices will range from \$5 upward. An all-star vaudeville program has been arranged and all vaudeville acts playing Chicago during the week will take part.

CARSON LEASES ACT

Milton Hocky, Howard J. Green and Lawrence Schwab have leased James B. Carson's vaudeville act, "To Be or Not to Be," and will produce it with a new cast, featuring Ada Jaffe, who played the part of the mother with Carson. The act will open next week in New Britain, Conn.

PRIMROSE SEAMON RETURNING

CHICAGO, Ill., April 4.—Primrose Seamon, who has been appearing hereabouts as a cabaret star, will return to vaudeville in a new act in which she will be supported by three people. The new offering will contain singing and dancing. It will open at one of the outlying houses.

TURNERS ON VAUDE. BILL

SYRACUSE, April 1.—Thirty female and five male members of the Syracuse Turnverein augmented the bill at Keith's Theatre here last week, and gave an exhibition of gymnastics, under the direction of Prof. Fritz Nicke.

HORWITZ & KRAUSE**EARL WRIGHT, Manager**

WRIGHT AND WILSON

CHARLES CROWL**Dir. KENNETH RYAN**

DRAMATIC and MUSICAL

"NEMESIS," NEW THOMAS PIECE, PROVIDES TENSE DRAMA, GOOD ACTING

"NEMESIS," a drama in four acts. Presented by George M. Cohan at the Hudson Theatre on Monday evening, April 4, 1921.

CAST

Mrs. Purdy.....Ethel Winthrop
Constance Wendell.....Marie Goff
Marcia Kallan.....Olive Tell
Grace Lonarby.....Eleanor Woodruff
Dr. Simpson.....Roland Bottomley
Mr. Jovaine.....Pedro de Cordoba
Mr. Purdy.....Frank M. Readick
Mr. Davis.....John Craig
Mr. Kallan.....Emmett Corrigan
James.....John M. Troughton
Jeanne.....Jennie Dickerson
Officer Conlon.....Robert Cummings
Counsel for the Defense,
Charles P. Bates
Witness.....Howard Nugent
The Judge.....G. Clayton Frye
A Warden.....Jerry Hart

Its theme woven about the Bertillon system of finger-printing in securing convictions on the charge of murder, "Nemesis," the new Augustus Thomas piece, scored a distinct dramatic triumph at the Hudson Theatre on Monday night, where it was ushered in under the management of George M. Cohan. The new piece is skillfully constructed, and while quite morbid at the end, succeeds in striking at a system which apparently in the mind of the author is obviously pernicious.

Emmett Corrigan and Olive Tell are featured in the leading roles, and both are ideally cast. The former represents Kallan, a practical business man, a merchant, who in the eyes of his wife, portrayed by Miss Tell, is utterly devoid of any artistic temperament. Her method of living eventually falls on her, and she seeks an outlet in the friendship of Jovaine, a French sculptor. Eventually the friendship ripens into love, and as a result of Mrs. Kallan's position, the sculptor receives the necessary commissions to speed him on to a high niche in his art.

Meanwhile, friends of the two have been admitted to a confidence of the affair. All are certain in the belief that the husband does not suspect, and as a subterfuge for her calls at the sculptor's studio, the wife has the artist do a head of her. While the figure is still in process of completion the husband is invited to the studio to see it. While there he shows a marked interest in the properties of the materials used. This leads to the sculptor making an impression of his fingers on a special piece. The latter is procured by the husband, unseen by the others.

In the third act, the wife is in her boudoir making preparations for an elopement to France with the artist a few days hence. Kallan unexpectedly enters the room and requests that his wife invite Jovaine to the house. Unwillingly she does so and soon learns that her husband is fully acquainted with her love affair. A quarrel ensues, followed by Kallan stabbing to death his wife. He coolly proceeds to slip on his fingers a set of rubber fingers, which he previously had made from an impression of the plaster secured in the studio. With these he makes an impression on various objects in the room, including the dagger.

In this manner the guilt is thrown upon Jovaine who arrives at the house a few minutes later. Following a stirring and tense court scene he is convicted of the murder. In the last scene the husband and the district attorney await outside the walls of the death house on the morning of the execution. Without committing himself, Kallan proceeds to show the fallacy of the Bertillon system, but not until after the execution. His excuse is that the State is to blame as much as he is.

Corrigan, as the husband, portrayed his role with a telling conviction which never

was overdone. Miss Tell, as the wife, was equally effective, while Pedro de Cordoba, as the other man, did splendid work throughout, especially in the difficult trial scene. John Craig, as the prosecuting attorney, was also well cast, while Roland Bottomley, Eleanor Woodruff and Marie Goff, all portrayed the important roles assigned them in a most capable manner. In fact, the work of the cast throughout was excellent, while due credit should be given John Meehan, who staged the production under the supervision of the author.

CALLS FRENCH PLAYS SHOCKING

Mrs. Ethel Keightley, wife of Cyril Keightley, who is appearing in "The Green Goddess" with George Arliss, said upon her arrival Saturday on the Royal Italian Mail liner *Duca D'Acosta*, that French plays are "shocking," and that they were not as well put on as plays in this country. "The best of the French musical comedies," she said, "are far behind the American productions in lavishness of production."

"AN IDEAL HUSBAND" OSCAR WILDE PLAY FINELY PRESENTED

"AN IDEAL HUSBAND," a comedy in three acts, by Oscar Wilde. Presented at the Fulton Theatre Sunday night, April 3, 1921.

CAST

The Earl of Caversham.....Echlin Gayer
Viscount Goring.....Norman Trevor
Sir Robert Chiltern.....Stanley Warmington
Vicomte de Nanjac.....Richard Ranier
Mr. Montford.....Gavind Muir
Count Streleck.....Francis M. Verdi
Phipps.....Richie Ling
Mason.....W. Perceval-Monger
Lady Chiltern.....Anne Meredith
Lady Markby.....Elizabeth Patterson
Countess of Basildon.....Sophie Wilde
Mrs. Marchmont.....Betty Ward
Miss Mabel Chiltern.....Beth Martin
Mrs. Cheverley.....Merle Maddern

Oscar Wilde's well known comedy, "An Ideal Husband," was presented at the Fulton Theatre last Sunday in aid of the New York Post-Graduate Hospital endowment fund. The play was also given Monday afternoon.

The play was given by an exceptionally good cast, and with the exception of a slip or two during the first part of the play, the performance was a smooth running, enjoyable one.

Norman Trevor showed how delightfully he could portray the role of Viscount Goring, and was aided materially by the splendid acting of Merle Maddern in the part of Mrs. Cheverley. The love scene between Viscount Goring and Miss Mabel Chiltern, in which role Anne Patterson was cast, was very well done, leaving nothing to be desired. The entire company, in fact, gave a very enlightening performance of this Wilde play, which is filled to the brim with the usual brilliant passages that all his works have.

"BLIND YOUTH" COMES BACK

Lou Tellegen is still playing in "Blind Youth," and will return to the metropolitan district next week for a run of the subway circuit. "Blind Youth" has been touring the South and Middle West all season. Jean Robertson, who appeared with Lou Tellegen two seasons back, will resume her old role for the New York engagement.

"PLAYBOY" AT THE BRAMHALL

The Playboy Players are going to present John Millington Synge's "The Playboy of the Western World" at the Bramhall Playhouse. The opening date has not yet been announced, but it is believed that the first performance will be given in two weeks.

FAY'S SHOW FOR CORT

"Frank Fay's Ideas," which will be the title of Frank Fay's own production, will open at the Cort Theatre on June 13. Fay wrote the book, with music and lyrics by Bert Kalmar and Harry Ruby. In the cast will be Fritz Scheff, Ada Mae Weeks, Jimmy Duffy, Lew Brice and "Buck and Bubbles."

"IT'S UP TO YOU" AT THE CASINO IS A PLEASING SHOW

"IT'S UP TO YOU," a musical comedy in three acts. Book by Augustin MacHugh and Douglas Leavitt; lyrics by Harry Clarke and Edward Fawcett; music by Manuel Klein, John L. McManus and Ray Perkins. Presented at the Casino Theatre, Monday evening, March 28.

CAST

Ned Spencer.....Charles King
Dick Dayton.....Douglas Leavitt
Jim Duke.....Harry Short
Freddy Oliver.....Ray George
Colonel Stephen Forrest.....Albert Sackett
A Collector.....Frank Michel
Sheriff McCabe.....Royal Cutter
Harriet Hollister.....Lila Rhodes
Ethel Hollister.....Ruth Mary Lockwood
Mr. Van Lando Hollister.....Florence Earle
Lotta De Vere.....Norma Brown
Hortense Gessitt.....Florence Hope
Suzanne.....Madeleine Dare

What is to be considered as a fair musical show and a plot that is typically American, took its place along Broadway last week at the Casino. Though in no wise striking, the piece comes above the average play with music that is generally thrust upon the public, and bids fair to become one of the favorites during the summer season.

According to the program, it seems very much as if at some time previous to its arrival in this city it was in great distress and the services of several experts were called in for aid. Thus there are at least three hands engaged in the writing of the music, two for the lyrics and two for the book making, a sound, but formidable aggregation.

The plot deals with a burglar who was taken into the confidences of two young lovers to help along the sale of certain property along the Long Island shore. Notwithstanding that this property existed for the most part under water, the lovers, with the aid of the enterprising burglar succeed in selling it, and thus convince the skeptical mother of the two girls they love that they can provide for them.

These were impersonated by Charles King, Douglas Leavitt, Lila Rhodes and Ruth Lockwood. Although the show was replete with a large cast, these four are worthy of particular mention on account of their work.

Douglas Leavitt was the hardworking comedian of the show. Though his role was a heavy one, he never faltered, and there was much in his work that provoked hearty response from the first night audience. The individual dancer who pleased everybody mightily, was, however, Miss Florence Hope. Her dance is graceful, but extremely novel and eccentric, and if the show owes its popularity to the work of any one in the cast, it owes it to Miss Hope, with her rollicking acrobatic style of dancing.

TO DO NEW JOE LINCOLN PLAY

Joseph Lincoln, author of "Shavings," is at work on a play which will be produced by Henry Savage. He recently returned from Porto Rico with John McKee, of the Savage forces. Mr. McKee has already begun casting for the "Merry Widow," which will be presented in the early fall.

HERBERT'S "EILEEN" REVIVED

CLEVELAND, March 28.—Victor Herbert's comic opera "Eileen," which has been on the shelf for four years following a fire which burned the production at Dayton, was revived here the week of March 28-April 3. It showed for a week at Masonic Temple and then moved on to Dayton.

Victor Herbert conducted the opening performance and at its conclusion pronounced the production satisfactory and the cast one of the best that ever presented any of his works.

The production is financed by Cleveland capital under the name of "The Eileen Association" and is being managed by Barry McCormack. The plan is that "Eileen" will go into Chicago and New York soon for runs; and then on a tour.

The piece is well mounted and the cast adequate. The principals are: Vincent Sullivan, Oliver Smith, Jess Willingham, Chauncey Causland, John B. Cooke, Roger McKenna, Harry Kittredge, Harold Crane, Josie Clafin, Ida Van Tine, Maude McCullough, Irene O'Donoghue, Frances Clyde, Marcus Shannon and Francis X. Hennessy.

TULLY RETURNS FROM EUROPE

Richard Walton Tully, accompanied by Mrs. Tully and their daughter Maya, returned from a year's sojourn in Europe on the S. S. *Rotterdam*, Saturday.

Last Fall Tully rehearsed in England three companies of "The Bird of Paradise," which are touring for their second year in the British Isles.

He had anticipated producing "The Bird of Paradise" in Paris this season, but due to the prevailing depression there this Winter, he postponed the event until next October. While in Italy, however, he arranged for Emma Grammatica, the distinguished young Italian tragedienne and erstwhile director of the Municipal Theatre at Rome, to portray "Luana" in "The Bird of Paradise" shortly, and he also has negotiated for the production of the same play at the Esclava Theatre in Madrid. Tully brought home with him the manuscript of "The Right to Strike," one of the leading successes of the London season, which he will produce in this country, in conjunction with Percy Burton, in September.

PLAYLETS FOR LAMB'S GAMBOL

Two more sketches, which pleased the Lambs at their private gambols this Winter, have been put in rehearsal for the Lambs Intimate Gambol at the Globe Theatre next Sunday. "Four Angle-Triangle," one act satire by Edwin Milton Royle, will be given with a cast made up of John Milton, Clarence Norstrom, William H. Powell and Otto Kruger. "Ten Thousand," the other sketch, is a one act play dramatized by Hall Forde from a story by J. E. Hasty. The cast of this will include Edwin Mordant, Richie Ling, George Le Guere, George Howell and Ernest Glendenning.

NEW SHOWS IN CHICAGO

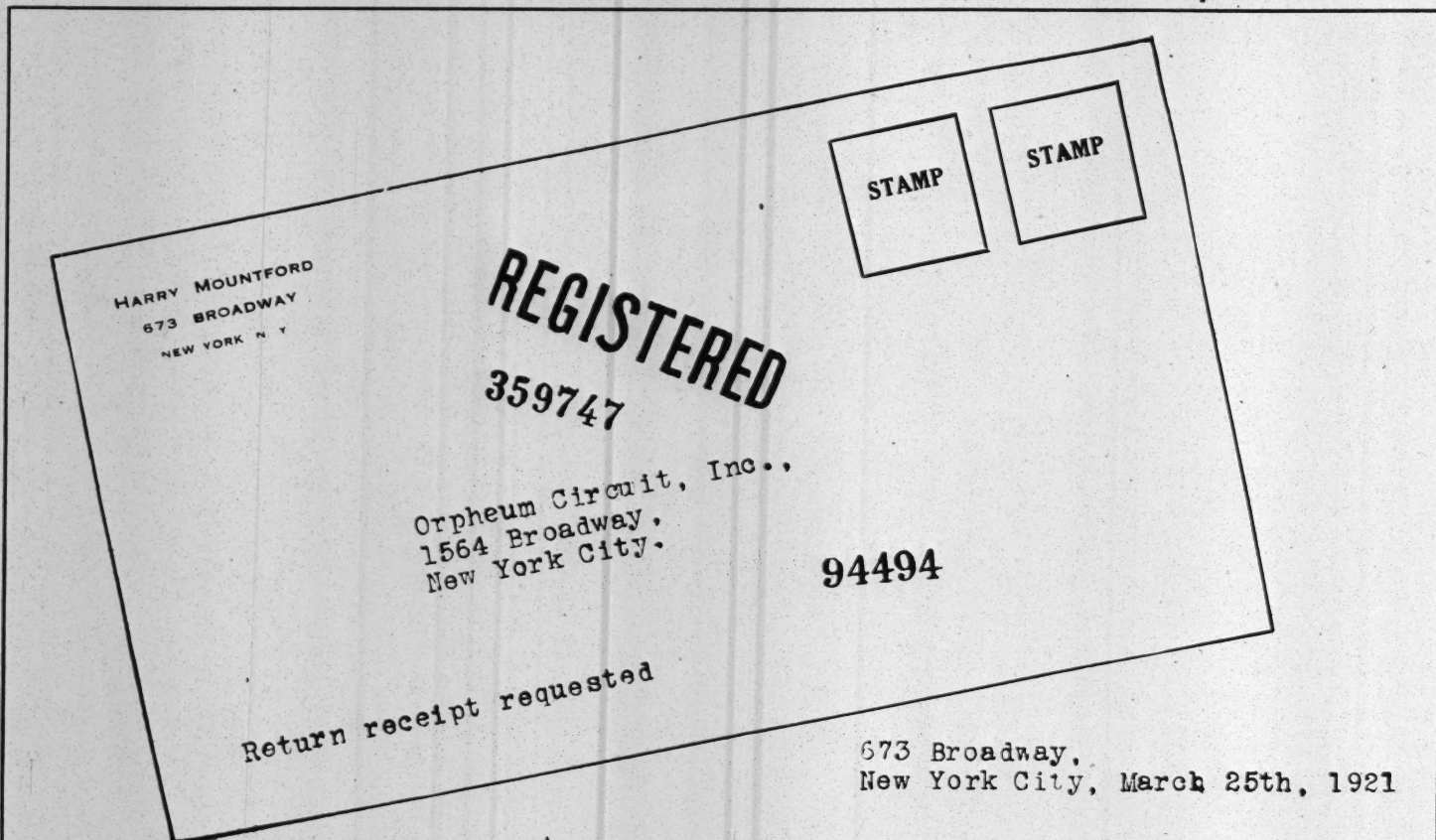
CHICAGO, Ill., April 4.—"Mary" and "Tickle Me" are the two new attractions that opened here, this week, to remain throughout the hot weather. "Mary" has taken over the Colonial while "Tickle Me" registered at the Illinois. "The Beggars' Opera," "The Night Boat," "Aphrodite" and "Hitchy Koo" departed from this city Saturday night. "Way Down East," Griffith's successful film, will leave the Wood's theatre at the end of this week, after playing for seventeen weeks.

BROADHURST GETS ENGLISH PLAYS

George Broadhurst, the producer, who is at present in London, is expected to return to New York around the 15th of this month. He has secured several plays for production here in the Fall.

FROM THE SELF-STYLED "FRIEND OF THE ACTOR"

The following cheap protest will have no effect upon the Orpheum Circuit's intention of giving National Vaudeville Artists' Day on April 8 in all their theatres and the money will be turned over to the Insurance Fund for the benefit of the artists' dependents.



Orpheum Circuit, Inc.,
1564 Broadway,
New York City.

Gentlemen:

I am a stockholder of record in the above Corporation.

I am informed and believe that on April 8th, you propose and intend to turn over the whole receipts of the matinee performance to an association known as the National Vaudeville Artists or some persons pretending to be the National Vaudeville Artists or to some persons or corporation, unknown to me.

I hereby give you notice as a stockholder of record of the Orpheum Circuit, Inc., that I protest and object to any diversion of the receipts of the above Corporation for such purposes. I object to this on the ground that it is a dissipation of the assets of the Corporation for purposes which are foreign to its Charter and a depletion of the amount which should accrue for division amongst the stockholders.

Yours very truly,

Harry Mountford

THIS MAN HAS SHOWN HIMSELF IN HIS TRUE COLORS

B. F. KEITH VAUDE. EX.

Palace—Lucas & Inez—Dooley & Storey—Emma Haig & Co.—Morris & Campbell—Julian Eltinge—Ruby Norton—Julius Tannen—Marie Lo's—Posing Act.

Riverside—Jolly Johnny Jones—Dotson—Whipple Huston & Co.—Flashes—Polly & Oz—Ethel Levey.

Colonial—Evans & Perez—The Leightons—Bee Palmer—Bostock's Riding School—Jack Osterman—Van & Corbett.

Alhambra—Howard's Ponies—Greenley & Drayton—Ida May Chadwick & Dad—Marie Nordstrom—Rae Eleanor Ball—Joe Howard's Revue—Lohse & Sterling.

Royal—McCormack & Regay—Elsa Ryan & Co.—Vincent O'Donnell—Franklin Charles & Co.—Port & Sue Kelton—Gus Edwards Revue.

Hamilton—Daley & Berlew—Watts & Hawley—Jean Adair & Co.—Glenn & Jenkins—Nat Nazare & Band—Jean Granesse—Belle Baker—Van Cleve & Pete.

Jefferson—Jack Joyce—Carl Emmy's Pets—Mathews & Ayres—Thames Bros.

Broadway—Robby Gordone—A. C. Astor—Edwards—Trio—Kelly & Pollock—Burns & Frabito.

81st St.—Wm. Kent & Co.—Una Munson & Co.—Geo. M. Rosemer—Mr. & Mrs. Norcross—Russell & Devitt.

Coliseum (First Half)—Clinton Sisters—Al & Leah Belle—Irving & Jack Kaufman—Hilton & Norton—Pressler & Klaise. (Last Half)—Reynolds Trio.

Regent (First Half)—Reynolds Trio. (Last Half)—Vernon Stiles—Clayton & Edwards.

BROOKLYN, N. Y.

Orpheum—3 Jordan Girls—Bert Levy—Brown & O'Donnell—Dorothy Jordan—Margaret Padula—Wood & Wyde—Whitting & Burt—The Rials.

Bushwick—Mattylee Lippard—Frank Gaby—Weaver & Weaver—Winter Garden Girls—Billy Glason.

Flatbush—Young & April—Bartram & Saxton—Archer & Belford—Sully & Houghton—Lillian Shaw.

BALTIMORE

Maryland—Aerial Silverlakes—Sidney & Townley—Mabel Burke & Co.—Al Raymond—Geo. Moore & Co.—Dolly Kay—Wm. Rock & Girls—Val & Ernie Stanton—Kara.

BUFFALO

Shea's—Samoyon—Vinnie Daly—Davis & Darnell—Lovenberg Sis. & Neary—Lee Children—Miller & Mack.

BOSTON

Keith's—Pierson, Newport & Pierson—Marcelle Fallet—Muller & Stanley—Eddie Ross—Santos & Hayes Revue—Kasie & Herman.

COLUMBUS

Keith's—Pierce & Goff—Hall & Shapiro—Ethel McDonough—Fallon & Shirley—Clark & Bergman—Raymo & Rogers—Bill Genevieve & Walter.

CINCINNATI

Keith's—Bud Snyder & Co.—Ja Da Trio—Piller & Douglass—Hymack—Wilton Sisters—The Cansinos—Bob Hall—Four Duttons.

CLEVELAND

Keith's—Lady Alice's Pets—Hobson & Beatty—McWaters & Tyson—Spencer & Williams—La Bibianita & Co.—The Dooleys Revue—Thos. E. Shea & Co.—Kranz & White—Osborne Trio.

DAYTON

Keith's—Homer Romaine—Fulton & Burt—Solly Ward & Co.—Aleen Bronson & Co.—Creole Fashion Plate—Van Hoven—Three Bobs.

ELITE

Colonial—Weadick & LaDue—Frick & Adair—Will J. Ward & Girls—Eva Fay—Current of Fun.

GRAND RAPIDS

Empress—Wilbur & Adams—Connolly & Francis—Brown & Weston—Ames & Winthrop—Hyams & McIntyre—Mel Klee—Four Readings.

HAMILTON, CAN.

Lyric—Margaret Ford—Anderson & Graves—Wilson Bros.—Horlick & Sarampa Sis.—The Sharrocks.

INDIANAPOLIS

Keith's—Dare Bros.—Dave Roth—Muldoon, Franklin & Rose—Wayne, Marshall & Candy—Mason Keeler & Co.—Fenton & Fields—Ruth Royce—Galletti's Monkeys.

JOHNSTOWN & PITTSBURGH

Majestic & Sheridan Sq.—Vernon—Ahearn & Pederson—Ella Bard Trio.

LOWELL

Keith's—Peat's Blockheads—Thornton Sisters—William Ebbes—Rome & Gaut—Elsa Ryan & Co.—Gordon & Ford—The Sterlings.

LOUISVILLE

Mary Anderson—Selbini & Grovini—The Brittons—O'Donnell & Blair—Christie & Bennett—Frank Dobson & Co.—Big City Four—Ladora & Beekman.

MONTREAL

Princess—Melya Sis.—Resista—Lynn & Howland—Toto—Masters & Kraft Revue—Patricola & Delroy—The Belmonts.

OTTAWA

Dominion—Herbert Duo—Swor & Westbrook—Boyce & Coombes.

PORTLAND

Keith's—Miss Ileen—The Stenards—Howard & White—Bernard & Garry—Chic Sales—Toney & Norman.

PATERSON

Majestic (First Half)—Tommy Dooley. (Last Half)—Five Nightingales—Richard Keane.

PITTSBURGH

Davis—Lucy Gillette—Dennis Sisters—Jed Dooley & Co.—Buzell & Parker—Eddie Leonard & Co.—Margaret Young—The Levollis.

PROVIDENCE

Keith's—Naida Norraine—Baroness De Nollub—Bushman & Bayne—Max's Circus.

VAUDEVILLE BILLS

For Next Week

PITTSBURGH & JOHNSTOWN

Sheridan Sq. & Majestic—Graves & Desmond—Hallen & Hanan.

SYRACUSE

Keith's—Cooper & Lacey—Zardo—Georgia Campbell & Co.—Dainty Marie—Walters & Walters—Juliet—Gallagher & Rolley—Kitty Doner & Co.—McRea & Clegg.

TOLEDO

Keith's—Hedley Trio—Arthur Whitelaw—J. Rosamond Johnson & Co.—Henry B. Toomer & Co.—Marie Gasper—Lyndell & Macy—Lambert & Ball—Adroit Bros.

TORONTO

Shea's—Ben Smith—Marshall Montgomery—Quixey Four—Doree's Operadique—Rialto's Look—Hippodrome—Devoe & Statzer—Manning & Hall—Mlle. Rhea & Co.

WASHINGTON

Keith's—Kajiyama—Denarest & Collette—Salie Fisher & Co.—Mary & Marie McFarlane—Four Marx Bros.—Henrietta de Serris.

YOUNGSTOWN

Keith's—Hippodrome—Musical Hunters—Velma Thelma—Beth Bert & Co.—Mr. & Mrs. Jas. Barry—Eddie Foy & Family—Innis Bros.—Fred Lindsey & Co.

ORPHEUM CIRCUIT**CHICAGO**

Palace—Vera Gordon & Co.—Sheila Terry & Co.—Wm. Mandell & Co.—Zuhn & Drels—Claude Golden—Ellmore & Williams—Ed. & Mack Williams—Paul, Levan & Miller—Clayton & Lennie—Majestic—Donald Kerr & Girls—Mrs. Gene Hughes & Co.—Jean Boydell—Booth & Nina—State Lake—Hackett & Delmar—Bert Fitzgibbon—Imhof, Conn & Corinne—Mullen & Francis—Harry Holman & Co.—Huntzig & Francis—Bert & Lottie Walton—An Artistic Treat.

DULUTH

Orpheum—Rae Samuels—Curzon Sisters—Gygi & Vadie—Bill Robinson—Low Dockstadter—Sultan.

DES MOINES

Orpheum—June Elvidge & Co.—J. C. Nugent—Donovan & Lee—Frances Kennedy—Valentine & Bell—Peggy Bremen & Bro.—De Wolf Girls.

DENVER

Orpheum—Annette Kellermann—John Burke—Harry Kahne—Grey & O'H Rose—Flo Lewis & Co.—Rice & Newton—Flying Mayos.

EDMONTON & CALGARY

Orpheum—Roscoe Allis & Co.—Joe Browning—Frank De Voe & Co.—Fall of Eve—Mijaries—Budie Walton.

KANSAS CITY

Orpheum—Bubbles—Dora Hilton & Co.—McLallen & Carson—Kenny & Hollis—Melville & Rule—William De Bois—Miniature Revue.

LINCOLN

Orpheum—Delmore & Lee—Burke & Betty—For Pitt's Sake—Moody & Duncan—Eliz. Brice & Co.—Hampton & Blake—Tuscane Bros.

LOS ANGELES

Orpheum—Arman Kaliz & Co.—Fradkin & Jean Tell—The Nagys—Alfred Farrell & Co.—Finn & Sawyer—Chas. Irwin—Gene Greene—Valeska Suratt & Co.

MILWAUKEE

Palace—Wm. Gaxton & Co.—Herbert Clifton—Carmen Sisters—Bigelow & Clifton—Montgomery & Allen—Wansley & Keating—Cooke & Valdere—Majestic—Leo Carrillo—Barr Twins—Elsie White—McCormick & Irving—Al & Fannie Stedman—"Step Livey."

MINNEAPOLIS

Orpheum—Singer's—Midgits—Hugh Herbert & Co.—Healy & Cross—Johnson—Baker & John—Conroy & Howard—Oakes & De Lour—Adams & Griffith.

MEMPHIS

Orpheum—Emily Ann Wellman & Co.—Grace De Mar—4 Casting Lamys—Willie Hale & Bro.—Dewey & Rogers.

NEW ORLEANS

Orpheum—Helen Keller—Billy Arlington—Edith Clasp—Laurel Lee—Murphy & White—The Le Grobs.

OMAHA

Orpheum—Trixie Friganza—Bradley & Ardine—Janet of France—C. Dora—Vokes & Don—Flo & Ollie Walters—Ramsdells & Deyo—Claud & Fannie Usher.

OAKLAND

Orpheum—Williams & Wolfus—Harriet Rempel & Co.—Holmes & La Vere—Margaret & Alvares—Moss & Frye—Otto & Sheridan—Everest's Circus.

PORTLAND

Orpheum—Cummins & White—Ben Harney—Alan Brooks—Williams & Pierce—McConnell Sisters—Billy Beard—Sylvester Family.

ST. PAUL

Orpheum—Francis Pritchard—Geo. McFarlane—Morton & Glass—Joe Laurie & Co.—Herbert Brooks—Herbert's Dogs—Kirksmith Sisters.

SEATTLE

Orpheum—Blossom Seeley & Co.—Loyola Adler & Co.—Four Gossips—Prosper & Moret—Ned Norworth & Co.—Larry Comer—Selbini & Nagle.

SALT LAKE CITY

Orpheum—Albertina Rasch & Co.—"Moonlight"—Roy Conlin—Emerson & Baldwin—Bessie Browning—Alfred Latell & Co.—Page & Green.

SACRAMENTO & FRESNO

Orpheum—Alice Lloyd—Bobby O'Neill & Queens—Bert & Betty Wheeler—Cressy & Dayne—Ash & Hyams—Paul Nolan & Co.—Oscar Mirano Trio.

SAN FRANCISCO

Orpheum—Franklyn Ardell & Co.—Tom Smith & Co.—J. C. Morton & Co.—Bert Melrose—Edith Clifford—Delmar & Kolb—Murray Girls—Ford Revue.

SIOUX CITY

Orpheum—Mr. & Mrs. G. Wilde—Foley & La Tour—Sampson & Douglas—Wm. Seabury & Co.—Sig. Friscoe—Gordon's Circus—Hayatake Bros.—A Hungarian Rhapsody—Stuart Barnes—On Fifth Avenue.

ST. LOUIS

Orpheum—Leightner Sis. & Alex—Clark & Arcuro—Anna Chandler—De Haven & Nice—Joe Towle—Davis & Peile—Lord & Fuller—Jack La Vier.

Rialto—Henry Santry & Band—Bert Baker & Co.—Evan & Flint—Harry & Anna Seymour—Elly—3 Melvin Bros.

VANCOUVER

Orpheum—Geo. Jessel's Revue—Ed & Birdie Conrad—Grant Gardner—Dunham & Williams—Bronson & Edwards—Daisy Nellis—Sampson & Della.

WINNIPEG

Orpheum—Winton Brothers—Newell & Most—The Langdons—Hibbitt & Malle—Irene Franklin—Geo. Yeoman—El Rey Sisters.

F. F. PROCTOR**Week of April 4****NEW YORK CITY**

Fifth Ave. (First Half)—Nash & O'Donnell—Clinton & Rooney—Young & April—Jim McWilliams—Ida May Chadwick & Elias Labergere—Jackson & Taylor—Seven Honey Boys. (Second Half)—Blanch & J. Creighton—Edwards, Ormsby & Co.—Lillian & Anna Ross—Ben Bayer.

23d St. (First Half)—Lew Wilson—Barry & Nonnie—The Wonder Girl—Cheleste & Craine Co.—Transfield Sisters—Bender & Meehan—Leffingwell & Wallace—Charonffs Gypsies. (Second Half)—Clown Seal—Wolf Libonati—Burke, Walsh & Nana—Cook & Sylvia—Kennedy & Rooney—Dave Thursby.

125th St. (First Half)—Libonati—Jack Lipton—Sankus & Sylvia—Burke, Walsh & Nana—Blanch & J. Creighton—Asahi Troupe. (Second Half)—Wilson & Kelly—Ted Rosener—Dalton & Craig.

58th St. (First Half)—Dillon, Parker & Co.—Mabel Fonda Trio—Cooper & Lacey—Bobby Van Horn—Tango Shoes—Sutter & Dell—Al Shean & Co. (Second Half)—Eva Shirley & Band—Lambert & Phillips—Gillette's Country Village—Reed & Clifton—Mack & Dean—Josie O'Mears & Ward.

Yonkers (First Half)—Eva Shirley and Band—Lambert & Phillips—Gillette's Country Village—Lester & Hayne—Rock & Recktor. (Second Half)—Gillon, Parker & Co.—Mabel Fonda Trio—Dero—Scamp & Scamp—Tango Shoes—Al Shean & Co.

Mt. Vernon (First Half)—George Rosner—Amelia—Farrell Taylor & Co.—Jay Velle & Girls—Ashley & Dorney—Hule & Richards. (Second Half)—Lew Wilson—Gus Edwards' Revue—Jarvis & Harris.

ALBANY

(First Half)—Montrose & Nelson—Chester & Allen—Lovetts Concentration—Mahue & Taylor—Bill & Ed. Gorman—Gautier's Toyshop. (Second Half)—Paul Brady—Mason & Cole—Rice & Ward—Lovett's Concentration—Howard & Sadler—Four Aces.

ELIZABETH

(First Half)—The Harringtons—Kennedy & Burlington—Homer Miles & Co.—Martha Pryor & Co.—D. D. H.—Dawson Sisters & Co. (Second Half)—John McGowan—Polly's Pearls—Lyons & Yosco—Hite, Redow & Hite.

NEWARK

Betty Washington—Bronson & Baldwin—Watts & Haley—Lynch & Zellar—Irene & Bernice Hart—Sulley & Mack—Will Morrissey—Bert Levey—Harry Watson & Co.

PORTCHESTER

Dave Winnie—Mack & Dean—Wolf & Girls—Jim & Betty Morgan—Hanky Pank.

SCHENECTADY

(First Half)—Four Aces—William Ebs—Dugan & Raymond—Grace Nelson—Bubbles. (Second Half)—Monroe & Grant—William Hallon—Walter Fisher & Co.—Bill & Ed Gorman—Ernest Evans & Co.

TROY

(First Half)—Les Kellors—Mason & Cole—Rice & Ward—Howard & Sadler—My Tulp Girl. (Second Half)—Jean & Valjean—Chester & Allen—Mahue & Taylor—Dugan & Raymond—William Ebs—Gautier's Toyshop.

B. F. KEITH VAUD. EX.**Week of April 4****ALTOONA**

(First Half)—Jane & Miller—Taylor, Howard & Them—Gilfoff & Lang—Pietro—Three Victors. (Second Half)—La Petite Jennie—Peck & McIntyre—Lella Shaw & Co.—Pietro—Ed Janis Revue.

ALLENTOWN

(First Half)—Rekoma—Seymour & Jeanette—Bobby Bernard & Co.—Al Raymond—Reckless Eve. (Second Half)—Jennier Bros.—Tony Grey & Co.—Mabel Burke & Co.—Bensee & Baird—Schittels Manikins.

AUBURN

(First Half)—Walthour & Princeton—Lady Tsen Mai—Eckhoff & Gordon—Morgan & Binder—Submarine F-7. (Second Half)—Charles Ledegar—Kinter & Reaney—William Wilson & Co.—Polly & Oz—Rose & Moon.

AMSTERDAM

(First Half)—Monroe & Grant—Polly & Oz—Walter Fisher & Co.—William Hallon—Ernest Evans & Co. (Second Half)—Walthour & Princeton—Frozini—Taxi—Four Mortons.

BOSTON

Scolley Sq.—The Berkoffs—Stephens & Brunell—Howard & Jean Chase—Boyle & Bennett—Rathbourne Four.

Washington St.—Angie Cappell—Ryan & Ryan—Geo. S. Frederick & Co.—Lehr Belle—Harry Lamore.

National—Ibertson—Belclaire Bros.—Symphony Revue.

Howard (First Half)—Casting Campbells—Melions & Rehn—Frank Mullane. (Second Half)—Mabel Tallafarro—Kittamura Bros.

Boston—Perez Marguerite—Lucy Bruch—Mack & James—Harry Cooper—Renée Robert Revue.

BINGHAMTON.
(First Half)—Max Holden—Mildred Parker—His Royal Highness—O'Connor & Nichols—Porter White & Co.—Fisher & Gilmore. (Second Half)—Fred Whitehouse—George F. Moore & Co.

BRISTOL.
Dave & Lillian—Dave Gardner—Kutty & Nelson—Robinson & Savoy.

BROOKTON.
(First Half)—Vee & Tully—Rome & Wager—Cartmell & Harris—Shriner & Fitzsimmons. (Second Half)—The Stenards—Kelly & Pollock—McCool & Gildes—Donald Sisters.

BANGOR.
(First Half)—Flottow Bros.—Evans & Miller—Prof. Peck Blockheads—Grace & Hallie DeBeers—Una Clayton & Co.—Hal Francis—Loretta's Bears. (Second Half)—Welda—Arthur Lloyd—Charles & Sadie McDonald—Kelly & Drake—Tenny & Short—Duval & Little—Mme. Hermann.

CORTLAND.
Mildred Parker—Max Holden—Grace & Howard—Love Bugs.

CANTON.
Arthur & Peggy—Irene Myers—Jack Conway & Co.—Under the Apple Tree—Bob Hall—Flying Howards.

CLARKSBURG.
(First Half)—Russ Ledy & Co.—Helen Coline—The Camerons. (Second Half)—Elaine Sisters & Hurd—Stone & Hayes—Will Mahoney—Dewitt Burns & Toren.

CHESTER.
(First Half)—Paulette & Ray—Bernard & Scarth—Fiske & Lloyd—Two Rozellas—Harry Tom Linton. (Second Half)—Gibson & Price—Mack & Reading—Sabbott & Brooks—Fitzgerald & Carroll—20th Century Revue.

CAMBRIDGE.
(First Half)—Commodore Tom—Leon Varvara—Four Organdie Girls—Chas. Madline Dubar—The Naess. (Second Half)—Prof. Peaks' Blockheads—Thornton Sisters—Carmel Harris—Fred Lewis—Werner Amoros Co.

ELMIRA.
(First Half)—Nihla—Marlow & Thurston—Wolford & Stevens—Geo. F. Moore & Co. (Second Half)—Adams & Barnett—Porter, White & Co.—O'Connor and Nichols—Maggie.

EASTON.
(First Half)—Jennier Bros.—Tony Grey & Co.—Mable Burke & Co.—Bensee & Baird—Schittels Manikins. (Second Half)—Rekoma—Seymour & Jeanette—Bobby Bernard & Co.—Al Raymond—Reckless Eve.

FITCHBURG.
(First Half)—Van Emerson—McCormick & Regay—Larry Harkins & Co.—Chris Richards—Breen Family. (Second Half)—Leon Varvara—Ferro—Coulier—Four Organdie Girls—Chas. & Madeline Dunbar—Althea Lucas Co.

GENEVA.
(First Half)—Love Bugs. (Second Half)—His Royal Highness.

GREENFIELD.
(Last Half)—Lambert Bros.—Millari & Marlin—Marie Russell—Betty Dunn & Co.

GLENS FALLS.
(First Half)—Bally Hoo Trio—Barker & Dunn—Haslan & Wilson—Bernard & Towne—Four Mortons. (Second Half)—Les Kellors—Hughes & Nerritt—Grace Nelson—Clinton & Rooney—Farrell Taylor Co.

GLOVERSVILLE.
(First Half)—Taxi—Jean Barrios—Maggie Le Claire & Co. (Second Half)—James & Bessie Alke—Halliday & Burns—June Ives & Co.

HAZELTON.
(First Half)—University Trio—Simpson & Dean—Lew Hawkins—Tony George. (Second Half)—Pollard Sisters—Fargo & White—Merlin—Siegler Bros.

HARRISBURG.
(First Half)—La Petite Jennie—Cohen & Elsheld—Lella Shaw & Co.—Peck & McIntyre—Ed Janis Revue—Jane & Miller. (Last Half)—Taylor, Howard & Them—Gilfoff & Lang—Vaughn Comfort—Three Victors.

HOLYOKE.
(First Half)—Lambert Bros.—Marie Russell—McDevitt, Kelly & Quinn—Dunbar & Turner—Betty Dunn & Co. (Second Half)—Commodore Tom—Shriner & Fitzsimmons—Almont & Dumont—Norwood & Hall—Larry Harkins & Co.

HAVERHILL.
(First Half)—Zarrell Bros.—Fred & Tommy Hayde—Princeton Five—James Cullen—Burkridge Casey. (Second Half)—Ballot Trio—Moore & Fields—Rome & Wager

WOOD AND WYDE

Theatre—Palace.
Style—Travesty.
Time—Twenty-three minutes.
Setting—Specials in "three."

On a semi-darkened stage, a town crier enters with a lantern reflecting light on his face and sings a good comedy number in admirable style, ringing a bell between verses. The man indicated at once that he was a capable performer, the style and manner of working, as well as the turn itself suggesting opera bouffe.

A special set in two, a very good one of the Colonial period showing "Ye Boar Inn," disclosed a girl in lace cap and blue dress with white stockings and black slippers, confined in the stocks. A double number followed, after which the girl asked for a kiss and then begged to be released. The town crier could not resist the appeal but after the girl was free, she pushed her benefactor into the stocks and her errant knight upon a wooden steed entered and spirited her away.

A surprise followed and proved to be at that time and at subsequent intervals, a laughing scream and one of the hits of the act.

Francois L'Esle emerged from the curtains which had been lowered on the preceding scene. His makeup was very funny, with red nose and mustache and attired in a dress suit that nearly fit; there was a handkerchief sticking out of his pocket and he wore white gloves and carried his music. He started to sing "In the Days of Old When Knights Were Bold," very much concert style. Wood called from the wings when he was ready "All Right, Eddie," upon which L'Esle made his exit; he was a scream.

The next scene was supposed to be at the North Pole and an Esquimaux hut was discovered. Wood rang an electric bell which was good for a big laugh. The girl emerged dressed in a two-piece costume of black velvet with tight fitting pantaloons of black satin. Wood being dressed for comedy in furs. A good comedy scene followed which gathered many laughs and in which Wm. C. Wilson pantomimed.

The soloist business in "One" already referred to, was repeated, "In the Gloaming" being substituted for the previous number.

Wood then appeared in uniform with a large number of medals and started a comedy number, when a set door was brought on with the words "Knights of the Blind Pig" painted thereon.

Miss Wyde, who is an attractive looking blonde, entered through the door and after removing a cloak was discovered in an effective gown of peacock blue encrusted with gold, yellow underskirt, gold slippers and gold socks with bare legs. A dance was presented following which the soloist again obliged and sang falsetto, but would not desist until a couple of shots were fired.

The last scene was in lavender, the letter "N" for Napoleon, being prominent in the decorations. Miss Wyde as the Empress Josephine, looked stunning in a gown of white satin with train from the shoulders lined with cerise. Wood in square cut entered, a minuet was danced and repeated in rag time. Wood stepping on the train and tearing it off, the back of the dress being open, Miss Wyde was seen in long lace pantalette undergarments. This was the only point open to objection in an otherwise very cleverly written and well presented offering, different from any seen for many a day and a sure-fire hit on any bill in a good spot. It is billed as "hokum" and hokum it is, but refined hokum and clean.

After many bows to good applause, Wood made a comedy speech of thanks.
H. W. M.

NEVER SAW A SHOW

Four nuns attended the benefit for Ireland's poor held at the Metropolitan Opera House on Sunday afternoon and keenly enjoyed every act on the big bill. None of the four had ever witnessed a theatrical performance of any sort before.

NEW ACTS

(Continued on Page 25)

BOYD AND KING

Theatre—Proctor's 23rd Street.
Style—Character songs.
Time—Eleven minutes.
Setting—"One."

An act with latent possibilities and an especially shapely girl with a lot of personality, a smile, and an ingratiating charming manner.

The male member of the team opens at the piano; he plays and looks well in a dress suit, but the opening is bad for an act billed as a double, for it seems as if the man were playing to stall for time and as if the other member of the act were late. Furthermore, it has no punch and had better be eliminated as it slowed up the act before it started.

The girl makes her appearance through an opening in the drop, attired in a purple velvet cloak trimmed with yellow, and a hat; she carried a bag and what appeared to be a large nickel-plated staff, and in song said that she would show a new way of presenting her act.

The staff was then developed into a clothes-tree, the bag hung upon it; the girl then removed her hat and cloak, and was in Italian costume. A number followed in which the dialect might be given a little more attention.

Another quick change and an Irish character was presented with a suitable number.

The next change was to a kid costume, the "get up" looking very well and the number being considerably better and more suited to the girl's style than the others. It went over better in consequence although the catch lines could be more "punchy."

"Germs" was the title, and although the idea has been used in several ways before, it affords possibilities for a writer to put in stronger laughs.

Another strip to white tights caused a buzz all over the house, upstairs and down, for the young miss displayed exceptionally well built proportions, not only quite shapely limbs, but a perfect symmetry and grace of figure that is uncommon. In addition to the white silk fleshings and white slippers, the costume consisted of a tight fitting bodice of fish-scales and brilliants and rows of crescent draped pearls which skirted the lower edge of the bodice and draped over the upper part of the thighs. There was in addition a head piece of solid brilliants, offset with large white ostrich plumes, in the whole of which, the girl who is pretty, certainly looked a picture.

She sang a closing number in which the idea was disseminated that if she did another number, the audience would undoubtedly expect to see her take off a little more. When taking the encore, she drew a good laugh by draping part of the costume around her as she put over a neat, short number, entitled "I'm a Little Too Old for That."

The man did nothing else but sit in a foot spot and play the accompaniments; the solo was introduced at the beginning because there was no other place for it, but it doesn't belong.

The man looked well and played capably, the girl has personality in abundance, very superior wardrobe, a clever idea with the changes well worked out, and with some slight rearrangement of the numbers which are all special, should develop for the better houses. Her voice is pleasant but weak, and she should use the talking style of songs, which she can put over with an arch piquancy, her personality, smile, figure, grace and refinement being decided assets that will go far toward making her a success.
H. W. M.

STEIN & SMITH ON PAN TIME

CHICAGO, Ill., April 4.—Sammy Stein and Billy Smith, who recently formed a vaudeville act, have been engaged for a tour of the Pantages circuit, opening early in May.

DENNA COOPER AND CO.

Theatre—Harlem Opera House.
Style—Comedy sketch.
Time—Eighteen minutes.
Setting—Three.

A playlet, which if meant as a burlesque on melodrama, was worked up to a number of laughs. And it must have been meant as burlesque even though at times it looked as if the players wanted to have their serious moments. However they intended it, the act was well received at this house and will probably win laughs at other small-time houses. The cast is composed of two men and a woman. One of the men is a police sergeant, who is decorating his home in festive style on Christmas Eve. He expects a daughter he has not seen for some time to arrive home.

The second man enters. He is a police detective and the ensuing conversation reveals the fact that the duo had been involved in a deal when they had been patrolmen some years before. The sergeant has tried to forget this lapse, his excuse being that he had to have the money at the time. The latter, however, insists on remembering the incident and holds a letter received from the other concerning the shady business. He declares that he will turn the letter over at headquarters unless the sergeant gives him \$500. Some gun-play adds to the laughs. Meanwhile "Memphis Myrtle" is waiting out in the hall to be taken to headquarters. Of course, Myrtle is a much maligned female crook. The sergeant believes that she means well and had such faith in her that while she was serving a bit the Christmas previous he had sent her a Christmas card.

The villainous detective, however, says that unless the sergeant identifies her as an old offender in the police line-up the next morning, the ever ready letter will be turned over. All of which is good stuff, especially as the sergeant had already paid \$500 for the missive and had then forgotten to take it. "Memphis Myrtle" herself then dashes in on the scene. She tells the sergeant that the detective is a former lover who is seeking revenge because she spurned his love. More laughs. More action, and then Myrtle stands under the mistletoe and dares her former lover to kiss her. She dares again and again. Finally he takes her up, whereupon she lifts the letter from his pocket. Great stuff. The villainous detective exits. "Why have you done all this for me?" asks the sergeant. "Because you believed in me while I was in prison and sent me a Christmas card," she answers. Then she tells how she was framed from the start. She was an honest working girl, etc. Re-enter detective. He yanks out automatic and dramatically cries, "Give me that letter." But "Memphis Myrtle" is not to be foiled; indeed, she is not. She appropriates the sergeant's gun from his hip pocket and covers the detective. After getting back the letter, she says, "Not so fast, cutie; you might as well hand over that five hundred." If seriously intended, the act is a great laugh-getter.
J. Mc.

McLOUGHLIN AND EVANS

Theatre—Harlem Opera House.
Style—Song and comedy.
Time—Fifteen minutes.
Setting—"One."

A rather fair two act which should meet with approval at the small time houses. The girl is a likable little miss and following the opening number worked well in a single bit. The pair do their best work in a "tough" number which is not obnoxiously worked. The girl handles most of the comedy in this bit in good style, while a medley of old airs, including "My Pal," "Sidewalks of New York" and other old stand-bys, got over to a good hand. A dancing bit for a close sent them off to a number of plaudits.
J. Mc.

BILLY O'CONNOR

Theatre—Harlem Opera House.
Style—Card manipulations.
Time—Fourteen minutes.
Setting—"One."

Billy O'Connor demonstrated that not only is he a master of manipulative dexterity in the handling of cards, but that he is a comedian as well, for he kept the audience in good humor, getting many laughs with the running fire of repartee that punctuated his remarks.

O'Connor made his appearance in a good-fitting Tuxedo and with an admirable facial make-up. He ingratiated himself at the outset with a few remarks that were productive of laughs.

His first demonstration was the naming of various cards taken by a gentleman from the audience. During this experiment, O'Connor was securely blindfolded and allowed the free, not forced, selection of cards.

As a flourish, the triple shift with one hand was done cleverly, following which the old and new method of counting cards was demonstrated. The old way, one at a time by the committee from the audience, who counted in the ordinary slow way, one at a time; the new way, by O'Connor, who snapped a bunch off in a flash, which proved to be the correct number called for each time.

A number of other card tricks were performed neatly, in a couple of instances showing the "switch" very cleverly performed.

For a finishing trick, the "Cards from the Pocket" was done, O'Connor instantly producing any card called for after the pack had been thoroughly shuffled, divided and placed in four pockets. We have seen others attempt this trick, but as done by O'Connor, it proved a revelation, for he does it by far with the most rapidity the writer has every seen it performed, and in a much better way.

"Strippers" are not used, neither does O'Connor use "crimps" or double pockets, but has his own method, which he calls "Locato," and which was invented by himself.

A neat "get-a-way," which is original with O'Connor, was the holding of several cards in a fan as if to make them disappear; he asked some one to yell "Go!" and when this occurred, O'Connor said "Thank you," and did go.

O'Connor easily ranks with the very best card experts, and has in addition, a gentlemanly bearing, a polite, easy poise of style and manner and a wealth of positive personality. He is clever at placing his laughs, shows class and is essentially "big time," being distinctly out of place at this house. H. W. M.

MACK AND JAMES

Theatre—Proctor's 23d Street.
Style—Singing and talking.
Time—Twenty minutes.
Setting—"One."

Man and girl open with some talk which is ordinary, during which the man proposes marriage. She leaves the stage, reaching for the fastening in the back of her dress as she does so, indicating that a change is about to be made.

The man puts on a pair of tortoise shell spectacles and sings "Some Little Bug Is Gonna Find You Someday," a song with a very exceptional lyric, which is a scream, although the man sang it quite jerkily and did not present it in a manner to get the best hand at its conclusion.

The girl re-appeared in a decidedly low gown of black jet set off by a large bunch of artificial cherries at the left hip, black slippers and thin black stockings; she wore a string of pearls around her neck. A ballad was offered and the second chorus sung in double tempo with a syn-copated twist. The ballad is weak; a rag number suiting the girl's style would be much better and more of a punch in this spot.

Some "relation" talk followed along the man's "his own grandmother" style, and the two concluded with a number "No Wonder I'm a Wonderful Girl," which, followed by a dance, sent them over fair.
H. W. M.

VAUDEVILLE BILLS

(Continued from Page 21)

JOHNSTOWN-PITTSBURGH.
Walmzer & Palmer-Lloyd Nevada-Getrude Newman-Eugene & Timney-Tommy Allen & Co.

JERSEY CITY
(First Half)-Cook & Sylvia-Newhoff & Phelps-Raymond Wilbert-Edward Clark & Co.-Kennedy & Rooney-Be Cautious Girls. (Second Half)-Nat Nazarro Co.-The Darros-Boyd & King.

LANCASTER
(First Half)-Margot Francoise-Sandy Shaw-Hendricks & Stone-Alex Sparks Co. (Second Half)-Hazel Moran-Alex Bros.-Kennedy & Burt-Fixing the Furnace.

LAWRENCE
(First Half)-Stanley & Ella-Lew & Paul Murdock-Lyde & Gibson-Basil & Allen-Creole Cocktail. (Second Half)-Two Earls-Rappt-Baroness De Hollub-La France and Kennedy-Burt & Rosedale.

LEWISTON
(First Half)-Welda-Kelly & Drake-Tenny Short-Duval & Little-Mme. Hermann. (Second Half)-Geo. & Rose Llewellyn-Geo. F. Hall-Howard and Fields-Darby and Brown-Evelyn Delyons Co.

LYNN
(First Half)-Ferro & Coulter-Kelly & Pollock-Heath & Sperling-Four Casting Mellos. (Second Half)-Will Mae Levar-Peggy Brooks-Plantodosi & Walton-Creole Cocktail.

McKEESPORT
Billie Bowman-Cook & Oatman-Bert Leighton-Cross & Santoro-Alero-O'Brien & Bradley-Mary Eaton & Co.-Vic Plant & Co.-Keeler Burnett.

MIDDLETOWN
Perrin-Gallagher & Foley-Jack Symonds-Page, Hack & Mack.

MORRISTOWN
(First Half)-Dixon, Lynch & Dixon-Billy Walsh Trio-Arnold & Lambert-Eddy & Earle. (Second Half)-El Cota-Cunningham & Bennett-Newhoff & Phillips-Sully, Rogers & Sully.

MANCHESTER
(First Half)-Two Earls-Rappt-Baroness De Hollub-La France & Kennedy-Toy Ling Foo. (Second Half)-Zarell Bros.-Brown & Jackson-Elsie Ryan & Co.-Lew & Paul Murdock-Bookridge Casey & Co.

MONCTON
(Last Half)-Dewitt Young & Sis.-Harry Taylor-Will & May Lavar-Cortelli & Rogers-Chas. McDonald.

MONTREAL
Devoe & Stutzer-Stafford De Ross Trio-Manning & Hall.

NEW LONDON
(First Half)-Inez Hanley-Gutty & Nelson-Moonbeams-Moore & Fields-Page, Hack & Mack. (Second Half)-Gardner & Aubry-Alexander & Roberts.

NEW BRITAIN
(First Half)-Dave & Lillian-Jennings & Dorman-Five Nightingales-Mirano Bros. (Second Half)-Norma Poole-Burke & Burke-Monarch Comedy Four-Denno Sisters, Thibot & Cody.

NEW BEDFORD
(First Half)-Two Stenards-Fred Lewis-Sarah Padden & Co.-Plantodosi & Walton-Donald Sisters. (Second Half)-Alice Degarmo-McCormick & Regay-Roberts & Boyne-Handers & Millis-Kalanha Hawaiians.

NEWPORT
(First Half)-Alice Decarmo-Roberta Boyne-McCool & Gildea-Handers & Millis-Werner Amoros Trio. (Second Half)-Toy Ling Foo-Cortelli & Rogers-Howard & White-Heath & Sperling-Four Casting Mellos.

OLEAN
(First Half)-Nat Burns-Williams & West-Margie. (Second Half)-Nibla-Earle & Mullen-Hill & Ackerman.

OSSINING
Irene-Mantilla & Tier-Leffingwell & Wallace-Healey, Petrie & Scott-Now and Then.

PARKERSBURG
(First Half)-Elaine Sisters and H.-Will Mahoney-Stone & Hayes-Dewitt Burns & Tor. (Second Half)-Russ Leddy & Co.-Helen Coline-The Camerons.

PITTSBURGH
Gertrude Taylor-Text Ellis-Wanda Ludlow & Co.-Conn & Hart-Clifford & Kramer-White Rose.

PASSAIC
(First Half)-The Hemmings-Pingree & Dwyer-Mason & Shaw-Monarch Comedy Four-Clayton. (Second Half)-Gerard Bros.-Drisko & Earl-Keene & Williams-Clayton.

PHILADELPHIA
Girard (First Half)-Arthur Barat-Heart of a Hebrew-Mack & Reading-Billy Kelly & Co. (Second Half)-Paulette & Ray-Fiske & Lloyd-Hendricks & Stone-Harry & Tom Linton.

National (First Half)-Althea Lucas & Co.-Arthur Lloyd-Brown & Jackson-Howard Fields. (Second Half)-Vee Tully-Inez Hanley-Chris Richards-Loretta's Bears.

Grand Opera House-Musical Hunters-Stevens & Hollister-Golde & Thorne-Fields & Gotler-Harry Watkins-Chas. McGood & Co.

New Kensington (Last Half)-Loring & Lessig-Billie Bowman-Bert Leighton. Wm. Penn (First Half)-Gibson & Price-Sabbott & Brooks-Morlin-20th Century Revue. (Second Half)-Norris Animals-Bernard & Scarth-2 Rozellas-Billy Kelly & Co.

Keystone-Big Sim-Ollie White-Denny & Barre-Vine & Temple-Yip Yip Yaphankers.

PITTSFIELD
(First Half)-Almont & Dumont-Norwood & Hall-Creedon & Davis-Madam Ellis. (Second Half)-Synco-McDevitt, Kelly & Quinn-Basil & Allan-Bally Hoo Trio.

PATERSON
(First Half)-Cunningham & Bennett-Kale & Irdetta-International Revue-Nadonly-Phina & Pickaninies. (Second Half)-D. D. H.-Sankus & Silvers-Wm. S. Harvey & Co.-Venetian Five-Mantilla & Tier.

PAWTUCKET
(First Half)-Nikko Japs-Carson & Willard-Victoria-J. Regan. (Second Half)-Fenwick Girls-Jessie Franks-Raymond Bond & Co.-Geo. Morton.

PITTSBURGH-JOHNSTOWN
Will Ward & Co.-Dody & Berman-Toga-Wallace Galvin-Freeland Bros.

QUEBEC
The Kervilles-Noel Lester & Co.-Royals & Royce-Bolger Bros.-Elvira Sisters.

READING
(First Half)-Le Claire & Sampson-Jason & Harrigan-Stevens & Bordeaux-Harmony Kings-J. C. Mack & Co. (Second Half)-Thelma De Roma-Lee & Lawrence-Macart & Bradford-Foley & O'Neill.

STEUBENVILLE
(First Half)-Keeler & Burnett-Mary Maxfield-Song and Dance Festival-Mack & Lane. (Second Half)-Al & Emma Frabelle-Stanley & Olson-Tid Bits-Mann Trio.

SHENANDOAH
(First Half)-El Cota-Pollard Sisters-Fitzgerald & Carroll-At the Party. (Second Half)-University Trio-Simpson & Dean-Lew Hawkins-Tony George.

SHAMOKIN
(First Half)-Hazel Moran-Fixing the Furnace-Kennedy & Burt-Siegler Bros. (Second Half)-Margot Francois-Barry Whitley-Sandy Shaw-At the Party.

STAMFORD
(First Half)-Perrin-Flaherty & Stony-Arthur & Leah Bell-Denno Sisters, Thibot & Cody. (Second Half)-The Hennings-Jennings & Dorman-Five Nightingales-Kennedy & Berlinger.

SARATOGA
(Last Half)-Lambert Bros.-Dunbar & Turner-Madam Ellis.

ST. JOHN
(Last Half)-Floto Bros.-Evans & Miller-Una Clayton & Co.-Hal & Francis-Grace & Hallie DeB.

SALEM
(First Half)-Ballot Trio-Millard & Marlin-Elsa Ryan & Co.-Frank Bush-Burt & Rosedale. (Second Half)-Stanley & Elva-Fred & Tommy Hayden-Lyde & Gibson-James Cullen-Princeton 5.

SYRACUSE
(First Half)-Chas. Ledeger-Al. H. Wilson-Wm. Wilson & Co.-Adams & Barnett-Kinter & Reaney-Rose & Moon. (Second Half)-Lee Hing Chin-Barker & Dunn-Eckhoff & Gordon-Matthews & Marshall-Morgan & Binder-My Tulp Girl.

TORONTO
DeBell & Waters-Herbert Duo-Current of Fun-Deller-Geo. and May Lefever.

UTICA
(First Half)-Jean & Valjean-Matthews & Marshall-June Inez & Coyte A-Halliday & Burns-Frozini-Resista. (Second Half)-Montrose & Nelson-Challis & Corteau-Haalam & Wilson-Creedon & Davis-Bernard & Townes-Submarine F-7.

WHEELING
(First Half)-Al & Emma Frabelle-Stanley & Olson-Tid Bits-Mann Trio-Eddie Foy & Co.

(Second Half)-Mary Maxfield-Mack & Lane-Eddie Foy & Co.

WOONSOCKET
(First Half)-Geo. Morton-Raymond Bond & Co.-Jessie Franks-Fenwick Girls. (Second Half)-J. Regan-Victoria-Parson & Willard-Nikko Japs.

YORK
(First Half)-Thelma De Roma-Lee & Lawrence-Macart & Bradford-Foley & O'Neill-The Mimic World. (Second Half)-Le Claire & Sampson-Jason & Harrigan-Stevens & Bordeaux-Harmony Kings.

POLI CIRCUIT BRIDGEPORT.
Poli's (First Half)-Geo. & Lilly Garden-Emma O'Neill-Bobby Connelly & Co.-Clark & Verdi-Foe Fenton & Co. (Second Half)-Musical Lunds-Bob & Peggy Valentine-Who's My Wife-McGrath & Deeds-Moonbeams.

Plaza (First Half)-Beginning of the World-York & King-Marlowe & Marie-Mlle. Marguerita's Ponies. (Second Half)-Pedrick & Devere-Shields & Ogle-Mabel Whitman-Maid for Love.

HARTFORD.
Palace (First Half)-Robert & Robert-Shields & Ogle-Col. Jack George Duo-Manon Welsh & Co.-Coogan & Casey-Theo & Her Dandies. (Second Half)-Rube Weyman-Alfred Powell & Co.-Mitchell & Markham-Mrs. Wellington's Surprise-The Big Three-Cheer Up.

Capitol (First Half)-Dawson, Lanigan & Covert-Violet Carlson-Hunter, Randall & Sen-Cliff Nazarro & Darling Sisters-Two Little Pals. (Second Half)-Three Cliffords-McFarland & Palace-Bobby Connelly & Co.-Rudell & Donigan-Olympia Desval & Co.

SCRANTON.
Poli's (First Half)-Robert & Robert-Frick & Adaire-Carl & Inez-Barron & Edwards-Kiss Me. (Second Half)-Aus. Deloso-Rodero & Marconi-Kiddies' Kabaret-Darling Sisters-Howe & Howe-Ed. Hume & Co.

SPRINGFIELD.
Palace (First Half)-Lew Hoffman-Mack & Stanton. (Second Half)-Jean & Elsie-Ray & Ella Dean-Jimmie Hodges.

NEW HAVEN.
Palace (First Half)-Dalliss Walker-Mabel Whitman & Co.-Who's My Wife-Ray & Emma Dean-Melody Garden. (Second Half)-Mlle. Marguerita's Ponies-Emma O'Neill-Melville & Deno-Cliff Nazarro-Two Little Pals.

Bijou (First Half)-Rube Weyman-Alice Manning-Maid for Love-Three Cliffords-Musical Lunds. (Second Half)-George & Lilly Garden-Marlow & Marie-York & King-Col. George Jack Duo-Joe Fenton & Co.

WORCESTER.
Poli's (First Half)-Gardner & Audrey-The Big Three-Mrs. Wellington's Surprise-Rudell & Donigan. (Second Half)-Violet Carlson-Hunter, Randall & Co.-Coogan & Casey-Breen Family.

Plaza (First Half)-Synco-Cleo & Thomas-Albert Powell & Co.-Bob & Peggy Valentine-Cheer Up. (Second Half)-Dallas Walker-Hibbett & Nugent-Nanon, Welsh & Co.-Clark & Verdi-Jean Leighton's Revue.

WATERBURY.
Poli's (First Half)-Pedrick & Devere-Mitchell & Markham-Jean & Elsie-McGrath & Deeds-Olympia Desval & Co. (Second Half)-Robert & Robert-Alice Manning-Melody Garden-Mack & Stanton-Theo and Her Dandies.

WILKES-BARRE.
Poli's (First Half)-Aus. Deloso-Rodero & Marconi-Kiddies' Kabaret-How & Howe Co.-Ed. Hume & Co. (Second Half)-Thames Bros.-Frick & Adaire-Carl & Inez-Barron & Edwards-Kiss Me.

PANTAGES CIRCUIT MINNEAPOLIS.
Pantages-Mack & Williams-Cleveland & Dowry-Joe Roberts-Poster's Pierrots-Dobbs, Clark & Bare-Making Movies.

WINNIPEG.
Pantages-Phil La Tosca-Rhoda & Crampton-Martha Hamilton & Co.-Gallerini Sisters-The Love Shop.

REGINA AND SASKATOON.
Pantages-Ambler Bros.-Green & La Sell-Chas. I. Gill & Co.-Barton & Sparling-Thorn-ton Flynn & Co.-Dowling's Circus.

EDMONTON.
Pantages-Chas. & Mayme Butters-Hugo Lutgens-Tracy, Palmer & Tracy-Camilla's Birds-Burton & Dwyer-Xochiti.

CALGARY, CAN.
Pantages-Ann Vivian & Co.-Leonard & Willard-Bill Armstrong & Co.-Grace Hayes & Co.-Not Yet Marie.

GREAT FALLS AND HELENA.
Pantages-Jack Dempsey-Chandon Trio-Maidie De Long-Denny Harrison & Co.-Staley & Hirbeck-Paramount Four.

BUTTE.
Pantages-Gray & Askin-Fern, Bigelow & King-Jones & Jones-Yes, My Dear-Alanson.

SPOKANE.
Pantages-Claire & Atwood-Coleman, Goetsen & Co.-Jed's Vacation-Diana Bonhair-Paynton & Ward-The Liberty Girls.

WALLA WALLA AND N. YAKIMA.
Pantages-Clifford, Bothwell & Co.-Engle & Marshall-Hickman Brothers-Hamlin & Mack-Bardon & Perry Co.-Lottie Mayer & Co.

SEATTLE.
Pantages-Four Paldrons-Ernest Hiatt-Leroy & Mabel Hart-The Decorators-Temple Four-Shaw's Circus.

VICTORIA, B. C.
Pantages-The Rosaires-Sammy Duncan-Hector's Dogs-Joe Thomas Saxotet-Sosman & Sloan-Mme. Zuleika & Co.

VANCOUVER.
Pantages-Rose, Ellis & Rose-Rinehart & Duff-Wells & Boggs-Irma Duffett & Co.-De Michells Bros.-Rhoda's Elephants.

TACOMA.
Pantages-Gordon & Day-Enge & Marshal-Hugo Lutgens-Britt Wood-The House of David Band.

PORTLAND, ORE.
Pantages-The Norvellos-Three Quillan Boys-Ray & Fox-Svengali-Meyers, Burns & O'Brien-Ceyenne Troupe.

TRAVEL.
Pantages-White Brothers-Hinkle & May-Ray & Fox-Molera Revue-Pernaine & Shelly.

SAN FRANCISCO.
Pantages-Love & Wilbur-Jessie Miller-Geo. L. Graves & Co.-Mariza Rehn-Quinn & Caverly-September Morn.

OAKLAND.
Pantages-Paul Petching-Courtney & Irwin-Orrville Stamm-Wilkins & Wilkins-Earl Cavanaugh & Co.

LOS ANGELES.
Pantages-Apple Blossom Time-The Gaudschmidts-Sterling Saxophone Four-Sampsel & Leonhard Co.-Tom Kelly-Correll's Circus.

SAN DIEGO.
Pantages-Rosa King Trio-Austin & Allen-Five Violin Misses-Primrose's Minstrels-Zelda Santley-Five Petrows.

LONG BEACH.
Pantages-Bedini's Horses-Bedini's Dogs-Peerless Trio-Alb & Beck-Downing & Davis-George Hamid Troupe.

SALT LAKE.
Pantages-Rostina & Barrett-Carter & Buddy-Knbs & Alton-Otto Brothers-Julnar of the Sea.

OGDEN.
Pantages-The McIntyres-Beck & Stone-Countess Vorona-Clair Vincent & Co.-The Novello Bros.-The Borasini Troupe.

DENVER.
Pantages-Melotte Duo-Redmond & Wells-Baldwin, Blair & Co.-Doll Frolics-Howard & Ross-Four Bell Hops.

W. V. M. A. CIRCUIT CHICAGO.
American (First Half)-Jeanette Childs-Nevins & Mack-Oliver & Oip-Arthur Miller & Co. (Second Half)-Lester & Vincent-George Damarrel & Myrtle Vail-Oscar Lorraine-Goslar & Luby-Yates & Reed.

Lincoln (First Half)-Donald Johnson-Ray Snow-Langford & Frederick-Billy McDermott. (Second Half)-Arthur Miller & Co.-Tracy & McBride-Mr. Leo Beers-Three Regals.

Legion Square (First Half)-Kennedy & Nelson-O'Hara & Nelson-Owen McGivney-Beck & Stone. (Second Half)-Challion & Keke-Walter Hopkins & Churchill-Will Fox & Co.-Alice Hamilton-Spirit o' Mardi Gras.

Kedzie (First Half)-Will & Harold Brown-Doris Duncan & Jack Carroll-Jimmy Dunne-Frank Wilcox & Co.-Alice Hamilton-Ray & Arthur. (Second Half)-John & Nellie Olms-Walters-Wanted-Marlette-Owen McGivney-Ellis Nowlan & Co.

Empress (First Half)-Challion & Keke-Bryd & Allen-Tracy & McBride-Yates & Reed- (Continued on page 26)

SMYTHE'S
SONGS
SATISFY

A
BEAUTIFUL
WALTZ
SONG

NATURE'S
OWN
MELODY

CINDERELLA
I LOVE YOU

SLEEP ON
MY BABY--SLEEP ON

YOU'LL LOVE
CINDERELLA
TOO
WHEN YOU
HEAR IT

THE SONG
THAT HITS
THE SPOT

SMYTHE'S
SONG
SATISFIED

LULLABY WITH FOX TROT RHYTHM

DOUBLE VERSIONS
and CATCH LINES

I'M GOING TO TELL YOUR SWEET MAMMA ON YOU

ENOUGH BLUES STRAIN
PLENTY OF JAZZ

SOME SWEET
SUMMER NIGHT

(GOING
GOOD)

N. Y. C. **BILLY SMYTHE** LOU., KY.
1531 BROADWAY MUSIC PUB. 423 W. WALNUT ST.

CRY IT I WANT MY
TO 'EM SWEETIE

BILLY GILBERT

RE-ENGAGED FOR THREE YEARS

Highest salaried man on the American Burlesque Circuit. Signed by I. H. HERK and SIM WILLIAMS last Saturday. Thanks for offers from other managers. Got my salary and am satisfied. Now watch "The Girls from Joyland" next season. I'll be with it. We will lead them all. Class always will tell; we'll have it.

STARS OF BURLESQUE

ATTENTION, SHOWOWNERS!

JACK CRAWFORD
BLACK FACE COMEDIAN
AND PRODUCER OF REAL BOOKS

BERT VALLEE
IRISH COMEDIAN
TAKES BUMPS AND FALLS

JACQUE WILSON
DASHING SINGING AND DANCING
SOUBRETTE

Open for stock burlesque or burlesque.

Now working in Jack Crawford's Bon Ton Revue, in the Middle West.

Write care SID RANKIN, New York Clipper.

INGENUE

DIRECTION
BEN HASTINGS
GAYETY BUILDING

ALTHEA BARNES

WITH
MAIDS
OF
AMERICA

VERSATILE
AND
MOUNTAIN
OF
MELODY

CALIFORNIA TRIO

JIM HALL, Manager; HARRY BART, BEN JOSS

RE-ENGAGED FOR NEXT SEASON

WITH
JAS. E. COOPER'S
FOLLY
TOWN

**PRIMA
DONNA**

JEAN LE BRUN

WITH
LENA
DALY
AND HER
KANDY
KIDS

BILLY
TRAMP
COMEDIAN
RUTH
INGENUE

BILLY & RUTH SPELLMAN

WITH
GROWN
UP
BABIES

Featured
Comedian
and Ingenue

SENNNA AND WEBBER

With
Girls from
Happyland

THE
LONG and
SHORT
OF IT

Merrigan and Howarth

WITH
MAIDS
OF
AMERICA

ODDS AND ENDS

PRIMA DONNA

"THE
BOY
WITH
THE
INSANE
FEET"

MAURICE COLE

DANCER EXTRAORDINARY

WITH
RUBE BERNSTEIN'S
FOLLIES OF PLEASURE

THE ONE
AND ONLY
ORIGINAL
BOZO

TOMMY "BOZO" SNYDER

BETTER THAN EVER

FEATURED WITH
BARNEY GERARD'S
SOME SHOW
SEASONS 1921-22-23

The Hebrew Man

JACK VAN

WITH
JACK REID'S
RECORD BREAKERS

**PRIMA
DONNA**

Dorothy Barnes

WITH
RUBE
BERNSTEIN'S
FOLLIES
OF
PLEASURE

**PRIMA
DONNA**

BETTY MOORE

WITH
IRONS
AND
CLAMAGES
NAUGHTY
NAUGHTY

SHIRLEY MALLETT

SOUBRETTE OF CLASS

WITH ROUND THE TOWN

MAE KELLY

DANCING, SINGING INGENUE

FRENCH FROLICS

A SHORT WALK FROM BROADWAY. BUT IT IS WORTH YOUR WHILE

DR. DAVID FRIEDMAN, Dentist

310 E. 49th ST., NEAR SECOND AVE., NEW YORK

PYORRHEA TREATED

MAE KENNIS

Soubrette—Five feet of personality with "GIRLS FROM FOLLIES"
Management STROUSE and FRANKLYN

DE PAGE AND YORKOB SISTERS

Theatre—Proctor's 23rd St.
Style—Singing and musical.
Time—Nineteen minutes.
Setting—Two.

Three girls, one blonde and two brunettes, in three dresses, green, pink and burnt orange, offered a series of instrumental and vocal numbers.

One played piano, one violin, and the other sang. After the opening number, "Giannina Mia" from "The Firefly" was sung with facile technic and good, clear high tones.

A piano solo followed, not exactly clear at all times, and was followed by a violin solo. "The Sunshine of Your Smile," played with double stops and harmonics at the finish, repeating the chorus on muted strings, went over for a hand. The girl is graceful and sold the number well.

The vocalist, in a fish-scale gown trimmed with ostrich plumes, sang a published number and there was an ensemble for the finish, a high note being hit with good attack.

The act savors more of the concert platform than it does of the vaudeville stage, but shows refinement and class. It would, by way of contrast, fit nicely in an early spot in the better houses and while perhaps not a "punch," would be a welcome relief to the many offerings that follow essentially the same lines. The vocalist is pretty, has a smile and considerable personality.

H. W. M.

C. WESLEY JOHNSON

Theatre—City.
Style—Singing and jazz band.
Time—Ten Minutes.
Setting—"Three."

Five colored men, attired in purple coats and white trousers, one seated at the piano and four forming a quartette which sang several published numbers.

There was a bass solo by a fellow with a good strong voice, a comedy number "That Was Murder in the First Degree" being offered. This number was dragged and would get over much better if the tempo were accelerated.

A cello solo "The Love Nest" failed to get any response although the tones were good; the legato passages were in part played staccato.

The colored pianist in a purple coat played a "blues" number in a white spot, and for a finish, the quintette played a jazz selection on various instruments.

C. Wesley Johnson was featured in the billing but it was impossible for the reviewer to differentiate Johnson from the others in the act.

H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

SOPHIE & HARVEY EVERETT

Theatre—Proctor's 23d Street.
Style—Singing and talking.
Time—Thirteen minutes.
Setting—Special in "one."

Before a drop on which are represented two large bags with the dollar marks prominently displayed, Harvey Everett opens with an introductory verse about money. The woman in the act next makes her appearance in a gown of metallic gold cloth and sings a song about M-o-n-e-y; this was followed by a dramatic recitation.

The man returns and there is some talk about gold, after which he plays a trombone; his tones were good but there was no especial technic displayed.

The woman is large and rather heavily built from the waist up; she returned in a low cut, very short costume of white and pearls, a toque of white pearls and beads, and wore very light pink tights and white slippers.

There was more talk and a number; the curtains parted and a large prop cash register was seen into which the man and woman both entered, a bell was rung and a sign displayed as the register was rung up which read "Good bye."

There is the germ of an idea in the act, which although elaborated to quite an extent, has been poorly handled, being crude in its treatment.

The turn seemed rough and lacking in definite punch although it might get by in the smaller houses.

H. W. M.

TRIPOLI TRIO

Theatre—American.
Style—Singing.
Time—Eighteen minutes.
Setting—Special in "two."

Three Italian fellows are discovered seated at a small table playing a game with cards; they sing as they play.

Following there was some very good ensemble singing, the boys playing accompaniments on guitar, mandolin and banjo.

The tenor, who has an exceptionally good voice, sang "La Donne Mobile," hitting a good high note which was robust and clear for the finish.

Good harmony was displayed in the concluding ensemble numbers which sent them over very strong to an encore. They sang "Finiculi Finicula" and stopped the show, being forced to do still another encore after the signs had been changed and the piano moved out for the next act.

A sure-fire hit on any bill. H. W. M.

HARRY AND PEGGY OAKES

Theatre—Proctor's 58th Street.
Style—Talk.
Time—Fifteen minutes.
Setting—One.

A drop in one depicts the exterior of a modiste's establishment, at one side of which is the entrance to an apartment. Through the latter a grey-haired gay dog enters in dinner clothes and carrying a cane. He starts to tell what a gay life he lives as a bachelor and how little chance there is of any female snaring him. While on this topic a rather pretty girl exits from the modiste's. There follows the usual flirtation bit, the man attracting her attention by coughing. She stops and offers him a cough drop.

The ensuing dialogue proves smart throughout and resulted in a succession of legitimate laughs. It is revealed that the girl is a widow. The duo exchange cards, his name being "Gettum," while her card reads "I. May Catchem." When he learns that she possesses a cellar full of other things besides coal his interest becomes keener while the laughs come faster.

Both members of the team work in an easy style and have the happy faculty of being able to get their lines over to laughs. The man worked an impression of an old spinster to some solid chuckles, but proved rather weak in an English bit, the material itself in which lacks punch. All in all, however, the act is a good one and should have little trouble in getting over on the better time.

J. Mc.

DUNCAN AND LYNN

Theatre—Crotana.
Style—"Rube."
Time—Twelve minutes.
Setting—In one.

Some day, some one else, outside of "Chic" Sale, will come along and do "rube" character without using the white beard make-up, high-pitched voice, and won't say "Gosh!" Duncan and Lynn certainly haven't shown anything new in "rube" talk or make-up.

They open with a "vamp" number and go into a routine of talk that might be called fair—for the small time only. The two show a little ability to do tap-dancing, and might work up a routine in that line, or whatever line of dancing they can do to good effect.

At present the offering is a small time one.

G. J. H.

THE MERRY MILKMAIDS

Theatre—Proctor's 125th Street.
Style—Girl act.
Time—Twenty-two minutes.
Setting—Full.

If six young women of doubtful beauty, grace or vocal ability used as a background for a hick comic and worse than mediocre juvenile and ingenue constitute a good act, then "The Merry Milkmaids" is all of that. But they don't, and it isn't. The act differs not greatly from a great many other girlie acts that are now being foisted upon the patrons of the pop. houses. The company works much on the style of the poorer burlesque companies, and at this house aroused little enthusiasm.

The girls of the ensemble dance fairly well, but that lets them out. The hick comedian wins a few laughs with some trite business and old stuff, while the juvenile finds the going rough as the prodigal son who returns after an absence of twenty years. During his absence, it is evident from his talk, that he has kept in close touch with the bangtails around the race track, and an effort to win laughs is made through his slangy manner of expressing himself. When he wants the old farmer to give him an opportunity to make love to the ingenue, he says, "Blow." The old chap begins to do so literally, which is a sample of the comedy. The songs shape up about the same way. The act has little to commend it, except that it keeps ten persons from being out of work.

J. Mc.

PHILLIPS AND EBY

Theatre—City.
Style—Comedy.
Time—Ten minutes.
Setting—"Two."

Man and young girl, the girl doing kid, have some inconsequential talk that is small time. The man sings a song about Della and an umbrella that was used by Guy Rawson of Rawson and Clare years ago under the title of "Ella, Ella, Come Under My Umbrella."

The girl changes to a short costume of white lace flounces and red satin with a train depending from the shoulders, the stockings encasing her still quite adolescent limbs, were very badly wrinkled and needed pulling up sadly.

A travesty was offered on the registering of emotions for the taking of a motion picture, and a toy train used for the very old burlesque bit of the villain tied to the track, and the girl picking up the train to save him. Hopelessly small time in its present condition, although the girl shows latent possibilities in the hands and under the guidance of a capable director.

H. W. M.

YVETTE

Playing a return engagement at the ALHAMBRA THIS WEEK with GOWNS of HER OWN CREATION

ASSISTED BY KENO CLARK and EDDIE COOK

Marie Kell & Brower Bros. "A Study In Syncopation"

(FORMERLY BROWER TRIO)

BOOKED SOLID.

DIR. SAM FALLOW

Thanks to Max P. Lowe for Zigfield Roof Offer

CHAS.-McNAUGHTON-CECIL

Direction—MARK LEVY

JOE AND MATTIE ROSS

in VAUDEVILLE FROLICS

VAUDEVILLE BILLS

(Continued from Page 23)

"The Little Cottage." (Second Half)—Jack Rosnier & Nuff—Gertrude Newman—"The Little Cottage"—Sun Brod—Ray & Arthur.

ATCHISON, KAN.

Orpheum—Nick Hufford—Aurora & Co.

ALTON, ILL.

Hippodrome (First Half)—Frear, Baggott & Frear—Connell, Leona & Zippy. (Second Half)—O'Brien Mgr. & Prop.

BELLEVILLE, ILL.

Washington (First Half)—Ferguson & Sunderland—Taylor & Frances—Brosius & Brown. (Second Half)—Lucianna Lucca—Briscoe & Rauh—Snell & Vernon.

BLOOMINGTON, ILL.

Majestic (First Half)—Mixtures—Jim Doherty—Wille Bros. (Last Half)—Dancing Kennedys—Taylor & Francis—Brosius & Brown.

BARTLESVILLE, OKLA.

Odeon—Newkirk & Payne Sisters—Walde & Austin—Three Alex. (Second Half)—McMahon & Wheeler—Allman & Nevins—Tale of Three Cities.

CEDAR RAPIDS, IA.

Majestic (First Half)—Pollette's Monks—Stanley & Birnes—Summertime—Stuart Barnes—Breakaway Barlows. (Second Half)—Monahan & Co.—Walman & Berry—Jennie & Herbert—Butler & Porter—Sig. Friscoe—Trip to Hitland.

CHAMPAIGN.

Orpheum (First Half)—Samaroff & Sonia—Green & Dean—Hazel Harrington & Co.—Hall, Ernie & Brice—Swor Bros. (Second Half)—Garcinetti Bros.—Story & Clark—Chas. Wilson.

CENTRALIA, ILL.

Grand—Snell & Vernon—Stuart Girls—Will Stanton & Co.

CLINTON, IOWA.

Orpheum (First Half)—Schepp's Comedy Circus. (Second Half)—Al Williams—Golden Troupe.

DUBUQUE.

Majestic—Jewell & Raymond—Kingsbury & Munson—Al Williams—Byron & Haig—Orren & Drew—A Hungarian Rhapsody—Monahan & Co.

DAVENPORT.

Columbia (First Half)—Jack Rosnier—Butler & Parker—Goslar & Lusby—Bobby Randall—Trip to Hitland. (Last Half)—Follette's Monkeys—Doris Duncan—Nevins & Mack—Summertime—Max Bloom & Alice Sher—Jas. & Etta Mitchell.

DECATUR.

Empress (First Half)—La Petite & Jenny—Princess Nai Tai Tai—Rubetown Follies—Bert Howard—Garcinetti Bros. (Second Half)—Joe Melvin—Green & Dean—Hazel Harrington & Co.—Lillian Walker—Billy McDermott—Bottomley Troupe.

DES MOINES, IOWA.

Majestic (First Half)—Haytack Brothers—Bayle & Patay—Golden Troupe. (Second Half)—Johnny Keane—Kingsbury & Munson—Cleveland & Faye—Schepp's Comedy Circus.

ELGIN, ILL.

Rialto (First Half)—Ward & Dooley—Angel & Fuller—Spirit of the Mardi Gras. (Second Half)—Shaw & Campbell.

EAST ST. LOUIS, ILL.

Erber's (First Half)—Three Bilgity Girls—Frank Stafford & Co.—Briscoe & Rauh—Three Ankers. (Second Half)—Connell, Leona & Zippy—Beck & Stone—Steed's Septette—Ray Snow & Narine.

EVANSVILLE.

Grand (First Half)—Meredith & Snoozer—Brown, Gardner & Barnett—Walter Weems—Olson & Johnson—Redford & Winchester. (Second Half)—Up-Side Down Stanley—Mack & Lane—Black & White Revue—Belle Montrose—Olson & Johnson—Toyama Japs.

GALESBURG, ILL.

Orpheum (First Half)—Four of Us—Roof Garden Trio. (Second Half)—Beatty & Evelyn—Ishikawa Bros.

GRANITE CITY

Washington—Lucianna Lucca. (Second Half)—

Samaroff & Sonia—Billy Barlow. (Sunday)—Texas Comedy Four—Ling Long.

FLORENCE, KANS.

Mayflower (Thursday)—Smith & Inman—Kelly & Macky—Jack Levy & Girls—Maidie Delong—Worden Brothers.

HUTCHINSON, KANS.

New Medford (Fri. & Sat.)—Smith & Inman—Kelly & Macky—Jack Levy & Girls—Maidie Delong—Worden Brothers.

JOLIET, ILL.

Orpheum (First Half)—Joe Melvin—Steed Septette. (Second Half)—Sargent Bros.—Cameron & Rogers—Welch, Mealy & Montrose.

KENOSHA, WIS.

(First Half)—Martell—The Volunteers. (Second Half)—Morelle's Toy Shop—O'Hara & Neeley—Lillian Mortimer & Co.—Jimmy Dunne—Ward & Dooley.

KANSAS CITY, MO.

Globe (First Half)—Merriman Girls—Gillmore & Castle—Jack Russell & Co.—Hamilton Walton—Four Milos. (Second Half)—Three Romanos—Arselma Sisters—Eddie Carr & Co.—Phesay & Powell—Thirty Pink Toes.

LINCOLN, NEB.

Liberty (First Half)—Three Romanos—Arselma Sisters—Eddie Carr & Co.—Phesay & Powell—Thirty Pink Toes. (Second Half)—Bedell—Geo. & Marie Brown—Hill & Quinnell—Harrison, Dakin & Hogue—Belfords.

MADISON

Orpheum (First Half)—Forrest & Church—Lillian Mortimer & Co.—Leo Beers—3 Regals. (Second Half)—La Petite & Johnny—Gordon & Delmar—Jas. Grady—The Volunteers—William Seabury.

MASON CITY, IOWA

Cedil—Harry Tauda—Beck & Stillwell—Black & O'Donnell—Pearl's Gypsies. (Second Half)—Novelty Trio—Bayle & Patsy—Orren & Drew—Weston's Models.

PEORIA, ILL.

Orpheum (First Half)—Dancing Kennedys—Sargent Bros.—Welch, Mealy & Montrose—Cameron & Rogers—James & Etta Mitchell. (Second Half)—Byron & Haig—Wille Bros.

OMAHA, NEB.

Empress (First Half)—Hill & Quinnell—Geo. & Marie Brown—Harrison, Dakin & Hogue—Belfords. (Second Half)—Howard & Atkins—W. B. Patton & Co.—Dunlay & Merrill—Jupiter Trio.

OKMULGEE, OKLA.

Cook (First Half)—McMahon & Wheeler—Allman & Nevins—Tale of Three Cities—Saxon & Farrell—Juggling McBanns. (Second Half)—Three Alex—Old Black Joeland—Bernard & Ferris—Newkirk and Payne Sisters.

QUINCY, ILL.

Orpheum (First Half)—Beatty & Evelyn—Four Ishikawa Bros. (Second Half)—Four of Us—Roof Garden Trio.

RACINE

Rialto (First Half)—Monroe Bros.—Martell—Lewis Henderson—Oscar Lorraine—White Hussars. (Second Half)—Rose Kress Duo—Byrd & Alden—Oliver.

ROCKFORD

Palace (First Half)—John & Nellie Olms—Gordon & Delmar—Jas. Grady & Co.—The Volunteers. (Second Half)—Lewis & Henderson—Stanley & Birnes—Frank Wilcox & Co.—Bobby Randall.

ST. LOUIS, MO.

Columbia (First Half)—Paul Blondie & Spottie—Lloyd & Whitehouse—Will Fox & Co.—Waiters Wanted—The Gabberts. (Second Half)—Three Bilgity Girls—Ferguson & Sunderland—Will Stanton & Co.—Three Ankers. Grand—Mme. Paula—Stanley & Wilson Sisters—Techow's Cats—Arthur Terry—The Man Hunt—The Mast Kiddies—Five Chapins—Murray Bennett—Seven Bracks.

SIoux CITY

Orpheum (First Half)—Mr. & Mrs. Gordon

(Continued on page 31)

ORCHESTRA NEWS

BIG BENEFIT FOR MUSICIANS

MONTREAL, April 2.—The Musicians' Protective Association of this city gave a monster benefit performance at the Princess Theatre on Friday evening, April 1, to further their building fund. The performance started at 11 o'clock, after the regular shows at the various theatres had ended, and continued until 1.45 the following morning.

The band of H. M. Canadian Grenadier Guards, rated as the largest Canadian orchestra ever assembled, opened the program with a selection of appropriate music. Following this came Dotson, the dancer, who did his lightning steps and got the usual laughs. On the program were also Margaret Ford with a selection of songs; the Wilson Brothers with their sketch "Lieutenant and Cop;" Frank Terry, the English character comedian; Budd and Jack Pearson and finally John J. Fiddes with several songs.

The stage director for the occasion was "Doc" Baker of the Flashes Company.

NEW LEADER FOR 125TH ST.

Meyer Krautblatt, assistant conductor to Charles Eggetts, of the Coliseum Theatre orchestra, will direct the orchestra at Proctor's 125th Street Theatre, starting on April 11, under the supervision of Stanley W. Lawton. Krautblatt is succeeding Hugo Marx, who has been there for several years. An entire new orchestra is going into the house.

THIS IS A STEADY JOB

SAN FRANCISCO, April 4.—James Reed, master of traps and drums, and John Brusher, who plays the trombone, have been playing steadily in the pit of the Orpheum Theatre for the past twenty-six years. Pianist John Duley, bass violinist Edward Junker, and Frank Huske and James Kee, French horn players, have occupied the same positions for the past fifteen years. Director Raymond Bone is now on his tenth year as violinist and his fifth year as leader.

JAZZ BAND IN VAUDEVILLE

SAN FRANCISCO, April 4.—Lolo Stanton's feminine jazz orchestra, dressed in pierrette costumes after the manner of the Ted Lewis Band, opened as a stage attraction at the Rialto Theatre, Sunday, March 27.

IODOCI AT CHEVALIER

S. Iodoci is conducting the novelty orchestra at the Chevalier Cafe, in West 45th street.

SAXI HOLTZWORTH AT "THE PLACE"

Saxi Holtzworth's Harmony Hounds, who have been appearing with Roscoe Ails in vaudeville for the past few seasons, and who were compelled to close, owing to Ails' breaking a blood vessel, are now appearing at "The Place" on West Forty-eighth street. The band consists of Saxi Holtzworth, Chuck Holtzworth, Joe Hassan, Jack Barnett and Billy Gates.

The boys are featuring four of their own numbers, which were written by Jack Barnett and Saxi Holtzworth. They are "Whistling Blues," "Slumberland," "Once More" and "Mammy's Dixie Lullaby."

WHITEMAN SCORES BIG HIT

One of the big hits of the Metropolitan Opera House benefit for Ireland's poor was the Paul Whiteman orchestra, which played several selections.

Many in the house had doubtless never heard the novelty orchestra before, and not only did it hold up the bill, but attracted fully as much comment as any of the big star attractions that appeared.

MOORE'S BAND AT NANTASKET

Boston, Mass., April 4.—Al Moore's Naval Jazz Band, which has toured the country from coast to coast, will head the bands which are to appear at Paragon Park, Nantasket Beach, this Summer.

RADMAN AT BLOSSOM HEATH

The Blossom Heath Inn, which opened last week, has a new annex that will accommodate several hundred guests and has been redecorated.

Harry Radman's orchestra with Nat Glantz is furnishing the music.

CASTLE ORCHESTRA AT MAXIM'S

The Castle House Singing Orchestra, which is composed of Fred Starwer, Billy Barron, Harry Granville, Joe Marcianti and Ernie Groepel, is now playing at Maxim's on West Thirty-ninth street.

NEW ORCHESTRA FOR FROLIC

A new orchestra from the Pacific Coast has been engaged by F. Ziegfeld, Jr., for "The Midnight Frolic" atop the New Amsterdam Theatre. It is headed by Max Fisher and will start on the roof this week.

ARTHUR AT NEW CAPITAL

John Arthur is leader of the twenty-five piece orchestra at the new Capital Theatre, Montreal.

JUST KEEP A THOUGHT FOR ME

?

Ask JEROME H. REMICK & CO.

DETROIT

NEW YORK

CHICAGO

BURLESQUE REVIEWS

"GIRLS FROM JOYLAND" AT THE STAR IS CORKING GOOD SHOW

We must take our hats off to Sim Williams and his "Girls From Joyland" as it is about the classiest American Circuit show we have seen at the Star this season. To see it as we did last Thursday night one would not think that the production had gone through a long hard season, but instead that it was just starting. The scenery is in first class condition, worthy of the Columbia Circuit. The costumes are bright, clean and look as good as when the show started last August, in fact, Williams' show in this respect shows a lot of others up in a rather bad light.

The book and numbers were staged by Leo Stevens and he did himself credit by doing something a little out of the ordinary. There are some bits of various variety that furnished just enough comedy to make them entertaining. Stevens staged pretty openings and finales.

Billy Gilbert, who is featured and is the principal comedian, is as funny as in past seasons. He is portraying his own odd peculiar character. He had the audience in an uproar all the time he was on the stage.

Jack Shutta is doing comedy opposite Gilbert, as a tramp. Shutta is new and while not having any great opportunity for big scenes, proved that he can handle a comedy character of this kind. He uses a light make up and wears misfit clothes. Bob Williams is the straight man. He is aggressive in his work, talks well and fast, is a neat dresser, sings nicely and can dance.

Charles Brown also does straight and several character bits. He too, handled his parts very nicely and made a fine appearance.

Earl Warner took care of the bits nicely. Emma Kohler is the prima donna, and seldom does one hear a voice such as she possesses in burlesque. It is rare in volume and sweetness and is rich in quality. Miss Kohler also reads lines well and displayed beautiful costumes.

Beulah Kennedy, an attractive pretty faced blonde with a pleasing personality, had no trouble getting encores with her numbers. She sang them well. Miss Kennedy has improved since we saw her at this house several years ago, working much easier and getting her numbers and lines over more effectively. Her dresses attracted attention.

May Newman is a good burlesque woman. She is an ingenue and one who can put a number over, read lines and knows how to work in scenes. Her judgment was good in the selection of gowns.

The "lie" bit started the comedy and was well received as Gilbert, Shutta, Williams and the Misses Kohler, Kennedy and Newman did it. The "distillery" bit was well staged and worked up to a fine comedy situation. Gilbert was assisted by Williams and Brown. Miss Newman also was amusing in this bit, working up a good drunk. The "old and new songs" made a fine finale. It was given by Williams and the entire company.

The comedy quartette of Gilbert, Shutta, Williams and Warner proved a big success, working in one. They started with a song and then two of the boys played ukeleles and Gilbert blowing in the mouth of a stone crock.

Gilbert was entertaining in his "sign printing" bit, in which he was assisted by Shutta, Williams, Brown, the musical director and Misses Kennedy and Kohler.

The "motion picture studio" scene had plenty of comedy scenes and bits and held up with the first part of the show excellently. Gilbert washed up before the finale of the show and came out in one, with six girls doing a singing and talking act, that pleased. The last scene was a beautiful scenic and electrical offering and it was well presented.

Williams has a fine production and a corking good show; it's one the American Circuit can point to with pride. SID.

PERRY TO PUT ON STOCK

Jack Perry will put on the stock at the Olympic, which opens April 18. Ray Perez will stage the numbers. Jules Jacobs has been engaged to work in the company. He has also been engaged by Dave Krauss for the "Kandy Kids" for next season.

FLO DAVIS WITH "HANKY PANKY"

Flo Davis, formerly with James E. Cooper's shows in burlesque, is now with Joe Woods' "Hanky Panky" Company in vaudeville.

WINTER GARDEN SHOW HAS BRIGHT LINES AND CLEVER COMEDY

Matt Kolb staged another fine comedy show at the National Winter Garden last week and a good sized house was on hand on Saturday afternoon and they seemed to enjoy every bit of the performance. The cast of principals have been changed since we last saw this stock company. Jack Shargel and Frank Mackey are still there handling the comedy, which they took care of in fine shape. Jimmy Francis is still doing the straight, in his usual clever manner.

Babe Wellington is the soubrette and she had no difficulty in putting over the fast numbers and working in the scenes. Martha White is the ingenue. Miss White has been at this house some time, but not since we last caught the show. She is a good addition, makes a dandy appearance and rendered her numbers well.

Emily Clark is the ingenue soubrette. Miss Clark put her numbers over excellently and did well in the bits.

Packey and Jimmy O'Grady, two fighters, were the added attractions, besides giving a sparring exhibition, Kolb had them working in some bits.

The "lingerie" bit went over nicely, with Mackey, Shargel and Francis working it up assisted by four shapely chorus girls.

The "millinery and measuring" bits were taken care of by Shargel, Mackey and the Misses White and Clark.

Mackey got a lot of comedy out of the "mechanical doll" bit assisted by Francis and four pretty little girls.

In the "argument" bit done in one, Mackey, Shargel, Francis and Misses Wellington and White pleased the audience.

Eight small girls followed this bit in one singing "Stage Door Blues" and did it well.

The next scene shows a gymnasium with the O'Grady boys going through their training stunts, which held the attention of those out front.

Shargel and Mackey put the "dyeing" bit over for a lot of laughs.

The Gypsy Serenaders offered a singing and dancing specialty introducing many Russian steps. The act went over big.

Elizabeth Sulta and Company was another big time act that Minsky offered in conjunction with the burlesque show, in which some clever singing and dancing was offered.

The O'Grady boys sparred and kept the excitement up to fever heat during the exhibition.

We are yet to see a bad show at this house since Kolb started producing. He knows what to give them and how to put it on. SID.

"FAIR WEEK" IS NEW HERK SHOW

I. H. Herk's new show on the Columbia Circuit will be called "Fair Week," in which he will feature Jack Pearl. This piece takes the place of the show playing his franchise under the title of the "Powder Puff Revue" this season, under the direction of I. H. Herk and Arthur Pearson.

OLYMPIC TO PLAY STOCK

The Olympic Theatre will close its season with the "Lid Lifters" the week of April 11 and will open with burlesque stock on Monday the 18th, which will run three weeks. The house will then play Italian vaudeville for the Summer, starting May 9, under the direction of Dave Krauss.

BIG PARTY FOR JOHN GRANT

Max Wolf, of the Rathskeller Hotel, New York, has arranged a theatre party of sixty for John Perk Grant at the Olympic Theatre for Thursday night this week. A dinner will be served at the Rathskeller Hotel after the show.

PLAINFIELD HOUSE TO CLOSE

Plainfield, a one-nighter on the Columbia Circuit, after Perth Amboy, will close for the season on April 19 with "Snappy Snaps."

MAY JANICE SIGNS

Al Reeves has engaged May Janice, formerly of the team of Girlie and Bankoff, known as Girlie, as his soubrette for next season.

MATT KOLB

PRODUCER
NATIONAL WINTER GARDEN

BOB WILLIAMS

AT LIBERTY for next season. Singing and dancing STRAIGHT MAN. If you want a man with the APPEARANCE who can TALK, come over this week to the EMPIRE, HOBOKEN, and see me. With SIM WILLIAMS' "GIRLS FROM JOYLAND."

CHORUS GIRLS WANTED

For Geo. Jaffe's Burlesque Stock at the Academy Theatre, Pittsburg, Pa.

OPEN APRIL 25TH
TO PRINCIPALS — Drop Me a Line After Your Season Closes.

WANTED FOR BURLESQUE STOCK AT THE OLYMPIC THEATRE

Good Looking Chorus Girls and Principals, To Start Rehearsal Monday, April 12—Opening April 18—Call Any Day or Write to DAVE KRAUSS, Manager, Olympic Theatre, New York.

P. C. A.

P. C. A.

MANAGERS, PRODUCERS AND AGENTS:

The above letters stand for everything in show business. They are the keynote of success, and a performer or show who has all three of them is sure a success. You have the chance now to sign up a team, juvenile and ingenue, who have all three of these requisites and therefore are a necessity for a successful production. You want new faces and young people in your casts so it would pay you to look over a team that has these qualifications—Personality—Class and Ability. Get in touch with us.

BURKE & LILETTE—JAZZ BABIES CO.

KITTIE GLASCO

PRIMA DONNA

BOWERY BURLESQUERS

Re-engaged for Two Years More—Direction Joe Hurtig

ETHEL SHUTTA

FEATURED DANCING COMEDienne

SISTER OF JACK

WITH TOWN SCANDALS

ELEANOR WILSON

THE SMILE GIRL

PRIMA DONNA SOCIAL MAIDS

HOTEL JOYCE

31 West 71st St. (Bet. Central Park and Broadway), New York City

"FOURTEEN FLOORS OF SUNSHINE"

Conveniently located. A few minutes from the business, theatre and shopping districts

RATES

SINGLE ROOM WITH PRIVATE SHOWER.....\$2.00 per day and up

DOUBLE ROOM WITH PRIVATE BATH.....3.50 " " " "

PARLOR, BEDROOM AND PRIVATE BATH (for two).....5.00 " " " "

SPECIAL WEEKLY AND MONTHLY RATES ON APPLICATION

Under same management

HOTEL TA-MIAMI

Most modern and up-to-date hotel in Miami, Florida.

Open all the year.

VI PENNEY

SOUBRETTE

LEW TALBOT'S "LID LIFTERS"

B. F. KAHN'S UNION SQUARE THEATRE

NEW YORK
THE LEADING STOCK BURLESQUE
THEATRE OF AMERICA

Can always use good burlesque performers and good chorus girls. Open every week in the year. Address all communications to B. F. KAHN.

MAY HAMILTON

JUST A SOUBRETTE WHO CAN DO ANYTHING—WITH NAUGHTY NAUGHTY

JIMMY "Bevo" BARRETT

FIRST TIME ON THE CIRCUIT

DOING COMEDY WITH NAUGHTY NAUGHTY

GEORGE T. WALSH

STRAIGHT MAN—VICTORY BELLES—SCENERY by GUTTENBERG—COSTUMES by TIFFNEY

MABLE WHITE

"WHIRL OF MIRTH"

SOUBRETTE, NOT the BEST, but ONE of the BEST

NEIL E. SCHAFFNER

LIGHT COMEDY

Direction OLLY LOGSDON

1416 BROADWAY, N. Y.

LETTIE BOLLES

SOUBRETTE

BIG SENSATION CO.

ADA LUM

A LEADER WITH THE LEADING SHOW ON THE AMERICAN CIRCUIT: BEAUTY REVUE

HALLIE DEAN

INGENUE SOUBRETTE

BARNEY GERARD'S SOME SHOW

ROSE HEMLEY

INGENUE SOUBRETTE

BEAUTY REVUE

TERESA

W. P.

ADAMS and MURPHY

SIGNED WITH JAMES E. COOPER FOR NEXT SEASON. THANKS FOR OTHER OFFERS

Geo. Shelton

DOING TRAMP COMEDY

GROWN UP BABIES

LEONA FOX

DOUBLE VOICED PRIMA DONNA

"LID LIFTERS"

Before week at STAR, BROOKLYN, write

JACKIE EDISON

Your Pal, at 87 Willeughby Street, or phone Main 3742, for reservation at her theatrical rooming house, opposite stage entrance. All improvements.

HAZELLE LORRAINE

INGENUE

RE-ENGAGED NEXT SEASON—HARRY HASTINGS BIG SHOW

MAE DIX

SOUBRETTE

BARNEY GERARD'S SOME SHOW

PICTURES FROM DISC INVENTION

CHICAGO, Ill., April 4.—What promises to be a wonderful invention has been developed by Harry Levey, of New York, who is in this city.

Movies in your own home from a disc similar to those used in talking machines portraying the latest releases, is the newest thing in motion pictures.

A twelve inch disc, by the use of the microscopic lens, contains pictures equivalent to that contained in a standard film 300 feet long. A fourteen inch disc is the same as a standard 500 feet film.

The discs are non-inflammable and will cost approximately \$1.00, the projecting machine will cost approximately \$25.00.

Another feature will be that the projecting machines can be used to take one's own pictures on film discs that can be purchased for twenty-five cents each, and can be developed just like film packs are now.

Levey is seeking a site for a theatre in Chicago which will be devoted to educational and industrial pictures.

INCREASES BOND

Mrs. Emma Swift Hammerstein must furnish a bond of \$200,000 individually and as executrix of her husband, the late Oscar Hammerstein, if she is to obtain cancellation of the lis pendens order issued on behalf of Stella H. Keating and Rose H. Tostevin, daughters of Hammerstein's second wife. Such order was issued by the Appellate Division last week in an opinion written by Justice Dowling supporting the appeal of the daughters against the cancellation order under which the widow was permitted to furnish bond of \$10,000. The daughters are seeking to collect a claim of \$150,000 against their father's estate and the court held that the bond of \$10,000 was inadequate to protect their interests.

RINGLING LEFT \$977,677

Alfred T. Ringling, member of the family owning Ringling Brothers' Circus, who died on October 21, 1919, left a net personal estate of \$977,677. The transfer tax appraisal of his estate was filed in the Surrogate's Court last week, but as he was a resident of New Jersey, only \$137,248 of his estate was taxable in New York. The estate was divided between his widow, Mrs. Elizabeth Ringling, and Richard T. Ringling, a son, each receiving one-half.

FIGHTING FILM BILLS

SAN FRANCISCO, April 4.—Headed by Irving Ackerman, Charles Nelson, A. Jackson and Judge I. M. Golden, representing not only the Allied Amusements Industries but the newly completed organization of theatrical and moving picture interests of Los Angeles, went to Sacramento where they met for the purpose of fighting any bill that is designed to impose censorship on films.

DANCE CENSOR BILL PASSED

ALBANY, April 2.—The Cotillo bill, to license public dance halls in New York City, and to give the Commissioner of Licenses the power to regulate and censor dances, was passed by the Assembly this week by a vote of 91 to 23.

The bill was opposed by Assemblyman Hackenbush, a democrat of New York, on the ground that "you can't make people good by law."

ASKS CHURCH TO LIFT BAN

The question of whether a dancing master can break into the Methodist Church has been addressed seriously to the New York Conference of the Methodists, in session at Cornwall, N. Y., by Louis H. Chaliff. He has sent to the conference an open letter on the subject in which he says that he writes as representing the American National Association, Masters of Dancing; the New York Dancing Teachers' Association, and also the American Conclave of Dancing Teachers' Association, of which he is president.

In his letter he reminds them that on November 29, Senior Bishop Joseph H. Berry, speaking for the Methodist Board of Bishops, said: "No dancing master or actor could get into the Methodist Church without very sincere repentance. Dancing and theatre-goers are specifically prohibited to members."

ANTI-SPEC BILL INTRODUCED

ALBANY, April 2.—Another Smith bill, designed to prevent ticket scalpers from charging more than fifty cents above the box office price, was introduced in the Assembly this week. A bill of this kind has already been vetoed by Gov. Miller, on the ground that it was unconstitutional, but the new bill has been drafted with different provisions.

This bill read that the theatre may print on the back of the ticket a contract to the effect that it shall not be resold for more than fifty cents exceeding the original price. If the contract is printed on the ticket, and is sold for more than fifty cents additional by the speculator, he may be prosecuted for a misdemeanor.

OLCOTT TO RETIRE

SARATOGA, April 2.—Chauncey Olcott is to retire from the professional stage after another year.

This was the statement made by Mrs. Olcott, who was at her home Inniscarra in this city a few days ago making preparations for the summer.

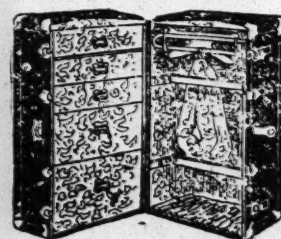
Mr. Olcott recently concluded a tour of the western states with "Macushla." He is now in New York arranging for the scenery and stage setting for "Ragged Robin" with which he expects to make his farewell tour. This play is Mr. Olcott's most successful and is looked upon as a fitting vehicle in which to make his last appearances.

AXT SUING BEN ALI HAGGIN

Harry Axt, song writer and pianist, has brought suit, through Kendler and Goldstein, against Ben Ali Haggin, for the recovery of \$420, which he claims is due him for services rendered to Haggin. Axt says that on December 16, 1920, he furnished music for an affair given by Haggin at Delmonico's, and personally conducted the band, after agreeing on the price with Haggin. He says that he has not been paid the money as yet.

Haggin, through his attorney, Frank J. McCoy, has filed a general denial of the charges in his reply. The case will come up for trial this week.

WIGS Toupees Make-Up
WORTH Send for Price List
HILE G. SHINDHELM & SON
109 W. 46th St. New York



FULL SIZE WARDROBE TRUNK
22 in. deep, 40 in. high, 23 inches wide;
4 to 5 drawers; has 10 Vener hangers.
Regular price \$36. **\$28.75**

TRUNKS

FOR THE
THEATRICAL PROFESSION

ALL MAKES—ALL SIZES

C. & M. Belber Murphy
Indestructible Bal Neverbreak
AND OTHERS TOO NUMEROUS TO MENTION
LARGE DISCOUNTS TO THE PROFESSION

EXTRA SPECIAL
TAYLOR TRUNKS—Several slightly used at almost given away prices.

BARGAIN LUGGAGE SHOP
785 EIGHTH AVENUE NEW YORK
Between 47th and 48th Sts. Open Evenings Till 10

STEIN'S FACE POWDER

"The one which sticks"
8 oz. can, 50c.

Stein Cosmetic Co., New York
Manufacturers of

STEIN'S MAKE UP

For the boudoir—For the stage.
Booklet Upon Request.

JUST OUT McNALLY'S BULLETIN No. 6

Price, One Dollar Per Copy

Gigantic collection of 132 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of act, monologue, parody or fill-in bits he may require. Notwithstanding that McNALLY'S BULLETIN No. 6 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

McNALLY'S BULLETIN No. 6 contains the following gilt-edge, up-to-date comedy material:

18 SCREAMING MONOLOGUES. Each one a positive hit.

14 HEARING ACTS for two males. Each act an applause winner.

11 ORIGINAL ACTS for male and female. They'll make good on any bill.

42 SURE-FIRE PARODIES on all of Broadway's latest song hits.

A ROOF-LIFTING TRIO ACT. This act is a 24 karat, sure-fire hit.

A BATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.

A NEW COMEDY SKETCH entitled "There's One Born Every Minute." It's a scream.

A GREAT BURLESQUE entitled "A Night in Paris." It's bright, breezy and bubbles over with wit.

12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-hot-cro-m-fire gags.

GRAND MINSTREL FINALE entitled "Magical Bones." Full of laughs.

HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.

BESIDES other comedy material which is useful to the vaudeville performer.

Remember the price of McNALLY'S BULLETIN No. 6 is only one dollar per copy, with money back guarantee.

WM. McNALLY
81 E. 125th St., New York

"YOU'LL BE SURPRISED"

Jazz Silk Handkerchiefs

We have the newest novelty in silk pocket handkerchiefs known as the "You'll Be Surprised" jazz silk handkerchief. It is a miniature pair of lady's silk bloomers worn in the pocket as a handkerchief. Splendid article. A pocket full of fun. Fool your friends. Causes a laugh every minute. Sample submitted for 50c. (combination set of two cost \$1.00 prepaid). In Canada 60c. each, cash, no stamps. Good side-line proposition for agents, fair workers, barber shops, billiard parlors, cigar stands, magicians. Satisfaction guaranteed or money refunded. Gus W. Cohen & Brother, Dept. C, 744 Broadway, New York.

PARODIES

TEN FUNNY ONES on "Broadway Rose," "Pales-teen," "Whispering," "Mangle," "Feather Your Nest," "Hold Me," "Tripple," "In Apple Blossom Time," "Old Pal (Why Don't You Answer Me?)," "It's All Over Now." All for \$1.00. Reliable; quick service. OTTIE COLBURN, 13 Clinton Ave., Brockton, Massachusetts.

TAMS

1800 BROADWAY
N. Y. C.

Renting, copying,
transposing, arranging
orchestration music.

Costumes to Rent

SCHNOTER'S SUSPENSORIES

Leaders for 51 Years

Perfect in every way, quality, fit and wear. Low price. Used in hospitals; prescribed by medical authorities. If your druggist does not carry Schnoter's—accept no substitutes. Order direct \$1.00. Booklet of other styles sent upon request.

J. C. SCHNOTER CO.

Midland Park (Dept. L.) New Jersey

FILM FLASHES

Betty Compson has signed a five year contract to star in Paramount pictures.

Pauline Frederick's newest release "Roads of Destiny" has been booked very strongly with all Loew Theatres.

Houdini will be directed in his next picture by Burton King. He will soon start work on "The Far North."

Eddie Boland will be featured in the next Rolin comedy entitled "Hobgoblins," which is scheduled to be released April 17.

Monroe Salisbury and Jane Novak will appear in "The Barbarian" soon to be released by the Pioneer Attractions.

Eugene O'Brien in "The Convict," will soon be released by the Selznicks. Martha Mansfield played the leading feminine role.

Eugene O'Brien's latest production, "Gilded Lies" has been released. Martha Mansfield will be seen playing opposite him.

Wyndham Standing, who recently returned from abroad, will have the leading male role in "Ave Maria," which Hugh Ballin is to produce.

Winifred Westover will play opposite Conway Tearle in "The Man of Stone," a new Selznick production. Henry Kolker, directed.

Kate Price will play the part of an Irish landlady in Viola Dana's new picture, "Life's Darn Funny," Dallas Fitzgerald will direct.

J. E. Garnsey has succeeded Amos Myers as art director at the Metro studios. Mr. Myers will head one of the producing units at the studio.

Ralph Ince will direct Conway Tearle in his forthcoming picture production. Mr. Tearle has just completed work on "Buckling the Tiger."

Martha Mansfield, the new Selznick star, has begun work on her first starring vehicle "The Fourth Sin," under the direction of Alan Crossland.

John M. Stahl will produce an elaborate production on the Shakespearean play "King Lear" as announced by the Louis B. Mayer offices.

The Illinois Exhibitors Alliance will meet in convention at the Hotel Sherman April 11 and 12. A large delegation from all parts is anticipated.

Elsie Ferguson in "Sacred and Profane Love" pictured from the novel of Arnold Bennett, will soon be shown under the Paramount banner.

Jerome Patrick, Helen Jerome Eddy, Jane Novak, William Conklin and Frankie Lee are in the cast of "The Other Woman," a Hodkinson production.

"Grit," the next Buck Jones vehicle, will be released by Fox May 8. The story is by Allan Sullivan and the direction was in the hands of George W. Hill.

The Chester Comedies studios at Hollywood, Cal., were opened on April 1. The equipment is complete, and new comedies will be filmed immediately.

Betty Compson in "The End of the World" will be supported by Milton Sills, Mitchell Lewis and Casson Ferguson, Penrhyn Stanlaws will direct.

Charles Maigne, formerly special director for Famous Players, is preparing to bring out his own productions. Rights to several novels are being arranged for.

Zena Keefe, Norman Kerry, Wm. H. Tooker, Marie Shaffer, Raye Dean, Jack Crosby, Paul Everton and others appear in a Paramount release—"Proxies."

William Stoerner has been named business manager for the Selznick News Weekly. He has been assistant to Myron Selznick at the Fort Lee studios for a long time.

"Skirts," a William Fox production, will be released April 10. Clyde Cook, contortionist comedian, the Fox Sunshine Widows and the Singer Midgets will be featured.

Wyndham Standing has been engaged to appear in "Ave Maria." May Ballin will play opposite. Others in the cast are: John Webb Dillon, Jules Cowles and Geo. Bancroft.

Sam E. Morris of the Selznick Pictures Corporation has announced that Lynn S. Card will be manager of the Select branch in Kansas City. He will succeed Arthur S. Hyman.

"Reputation" comes to the screen on April 15. Priscilla Dean is featured. The story is by Edwina Levin which appeared in *Ainslee's Magazine*, and is a narrative of stage life.

M. Leone Bracker, a popular and brilliant young artist, has been engaged by the Goldwyn corporation to draw the posters for J. Ernest Williamson's latest photoplay, "Wet Gold."

"The Miracle of Manhattan" by Bradley King, made into scenario form by Edward J. Montague, has been released by the Selznick corporation. Elaine Hammerstein will be featured.

Owen Moore has completed work on his latest production, "A Divorce of Convenience." He will soon commence work on another picture which will be directed by Robert Ellis.

Louise Dresser and Jack Gardner will on April 15 start to produce the first of a series of twelve two reel intimate comedies, the new company to be known as the Jack Gardner Productions.

"Puppets of Fate" with Viola Dana in the leading character is announced by Metro. The story is by Don Byrne, adapted by Ruth Ann Baldwin and Molly Parro. Dallas M. Fitzgerald, directed.

"Mary Queen of Scots" will shortly be screened by William Fox. J. Gordon Edwards will direct. The players will shortly embark for France, and scenes shot there, in England and in Scotland.

NOTICE MY NEW ADDRESS

SAM MORRIS

AUTHOR and STAGE DIRECTOR

Room 1007, Columbia Theatre Bldg.
Broadway and 47th St., New York City
Telephone 8390 Bryant

My record of achievement for season of 1920-21:

Staged the comedy scenes for Eddie Cantor, Lew Hearn and Joe Opp, with "The Midnight Rounders," for Lee and J. J. Shubert.

Staged the comedy scenes for "The Whirl of the Town" For Lee and J. J. Shubert.

Wrote several scenes for "The Best Show"—for Hurtig & Seamon.
Rewrote and staged "Hip! Hip Hooray" Show—for Geo. E. Belfrage.
Rewrote and staged "Social Maids"—for Hurtig & Seamon.
Wrote "The Girls of the U. S. A."—for Hurtig & Seamon.
Wrote the first part of "Big Sensation"—for Henry P. Dixon.
Wrote and staged "The French Frolics"—for E. Thos. Beatty.
Staged "Tid Bits of 1921"—for E. Thos. Beatty.
Wrote and staged several scenes for "Big Wonder Show"—for Hurtig & Seamon.
Rewrote and staged "Razzle-Dazzle" Show for Harry Hastings.
And several Big Time Vaudeville Acts.

I have several good vaudeville acts on hand. Anybody interested call in to see me and read them.

Always yours sincerely,

SAM MORRIS

TO MY CLIENTS:
Many thanks for your kind consideration in the past. Will always gladly be at your service in the future. S. M.

Watch This Space Every Week for

Announcements Regarding the

RIALTO VERSATILE FIVE

With PEARL REGAY Touring the Keith

Circuit. Send Correspondence to

J. KENNETH Sisson

Colonial, Week April 4

"King Lear" will shortly be produced for Louis B. Mayer, and released through First National. The Shakespearean production will be lavishly mounted and be presented with a carefully selected cast.

Phoebe Hunt, leading woman in the Wilkes' Stock Company at the Majestic Theatre, Los Angeles, has been chosen for a leading role in "The Grim Comedian" which will be produced by Goldwyn.

Irene Castle will shortly be seen in a new production, to be scenarized from a story which appeared in *Everybody's Magazine*. Director Edwin L. Hollywood states that camera work will be begun next week.

Cecil Owen, actor, has been engaged as casting director for Realart. He has played with some of the most prominent stars on the talking stage, and recently produced Earl Carroll's "The Lady of the Lamp" and "Daddy Dimplin's."

"Rip Van Winkle," which for a quarter of a century piled up a fortune for Joseph Jefferson, is to be put on the screen by the Ward La Salle Productions. The title role will be played by Thomas Jefferson, son of the original Rip.

John Steven McGroarty, author of the California Mission Play, and poet laureate of California, toured the immense sets arranged for Metro's "Big Game" picture, in which May Allison will star, and expressed his amazement at the tremendous scenic effects.

Master Films, Inc., has taken over the Educational Exchange studio on 54th street, New York city, and will produce all feature "Torchy" stories from this place. The studio was the scene of shooting many of the famous film stories in which Douglas Fairbanks, Pauline Frederick and others have appeared.

Gareth Hughes, who played the lead with Viola Dana in "The Chorus Girl's Romance," is to play the leading male role opposite Miss Dana in her forthcoming production, "Life's Darn Funny." The story is a screen version of a story by Christine H. Jopp Slade which appeared in the *Saturday Evening Post*.

Universal has purchased for immediate production Wilbur D. Steel's playlet, "Ropes," which appeared in *Harper's Magazine*; "Three in a Thousand," by Ben Ames Williams; "Renunciation," a Western story by Peter B. Kyne and "The Scarlet Shawl" by Johnston McCully. Players are now being cast for the four productions.

Film Art City on the outskirts of Fresno, Cal., will be opened as an immense studio with spacious grounds, etc., on July 1. The "city" is the property of the Russell-Greilver-Russell corporation. Edwin Middleton will be in charge of the productions. Jack Richardson, Lee Hill, William Laury and Eula Leigh have been engaged as principal players.

The Detroit News contest for the prettiest girl, has been won by Juliette Henkel, the niece of Julius H. Haas, president of the Wayne County Savings Bank of Detroit. She has been cast to play "Beauty" in the forthcoming production of Paramount's "Experience." Miss Edna Wheaton won the *Illustrated News* of New York City contest for the same firm. Both girls are at present in the Long Island City studio of Paramount to meet George Fitzmaurice, the author of the picture. Rehearsals will begin at once.

Goldwyn has begun work on the following productions: "The Old Nest" from Rupert Hughes' novel; "The Grim Comedian" by Rita Weinman; "It's a Great Life" from the novel of "The Empire Builders" by Mrs. Reinhardt; "Beating the Game" by Charles Kenyon; "Ace of Hearts" by Gouverneur Morris; "The Woman Who Hated Politics," by Alice Duer Miller; "The Man From Lost River" by Katherine Newlin Burt, and "Doubling for Romeo" by Elmer L. Rice. Many of the players have been engaged from these productions.

H & M PROFESSIONAL TRUNKS

Made by HERKERT & MEISEL of St. Louis

Can Now Be Bought in New York City

Prices Reduced, \$55 Up

Mail Orders Filled F. O. B. N. Y. City.

Send for Catalogue.

Used trunks and shopworn samples of all standard makes always on hand. Hartman, Indianapolis, Belber, Oshkosh, Taylor, Murphy, Newbreak, Bal, etc.

Samuel Nathans

531 Seventh Ave., N. Y. C.

Phone Greeley 0420

SOLE AGENT FOR H & M TRUNKS IN THE EAST
Bet. 38th and 39th Streets

DO YOU COMPOSE SONGS?

If so, be sure to secure the service of an EXPERT! An ARTISTIC arrangement of your composition may mean SUCCESS! I have done HUNDREDS of BIG HITS!

FISHER BUILDING EUGENE PLATZMAN 224 W 45th St N Y

PROCLAMATION FOR N. V. A. DAY

William C. Sproul, Governor of the State of Pennsylvania, has issued the following proclamation regarding April 8, National Vaudeville Artists' Day: "To the People of Pennsylvania, Governor's Office, Harrisburg, Pa., March 31, 1921.

"The Governor.

"During the great crisis through which we have so recently passed no group of our citizens rendered more unstinted or unselfish service than those who have made a profession of entertaining their fellow citizens. While the great war continued they gave freely of their time and energy. In the army camps, along the battle line, on our ships at sea, and wherever soldiers and sailors were gathered, at home or abroad, they provided entertainment and diversion for our brave defenders.

"Here at home in the public gatherings arranged for arousing our patriotic spirit, and to encourage contributions to the benevolent work of our philanthropic organizations, in securing subscriptions for the war loans, for combating hostile sentiment among some of those living here with us, and upon all occasions where good work was planned or carried out, the American vaudeville artist was found actively engaged in helping in the most effective way.

"The association known as 'The National Vaudeville Artists' is a benevolent organization among our entertainers. It provides a permanent insurance fund for its members, and gives them the advantage of care and comfort after their short and happy day is done.

"Friday, April the eighth, has been set aside as National Vaudeville Day, and the entire receipts of the matinees for every vaudeville house in America will be turned over to the fund of the National Vaudeville Artists, to take care of the aged and unfortunate among its membership.

"I hope, therefore, that the people of Pennsylvania will generally avail themselves of this opportunity and attend the testimonial performances at their vaudeville theatres on the afternoon of Friday, April the eighth, and thereby have a pleasant entertainment together with the consciousness of having done the right thing in giving encouragement to those of our fellow citizens who have always contributed so much to the joy of living as well as the serious side of our affairs.

"With every good wish for the success of the occasion, I am,

"Cordially and sincerely,

(Signed) "WILLIAM C. SPROUL,
"Governor of Pennsylvania."

BEEFSTEAK FOR A. J. LEVY

A beefsteak dinner is to be given A. J. Levy at Dodge's Studio on Saturday night.

CABARETS MUST CLOSE AT 12

CHICAGO, Ill., April 4.—Chicago must get along without an extension of its cabaret hours, for the present at least.

A sub-committee of the council revenue committee voted unanimously to kill the proposal that a limited number of cabarets be permitted to remain open until 2.30 a. m. on payment of an extra \$1,000 in license fees.

"It would give criminals a place to hang out after 1 a. m.," said one of the aldermen, "and would only add a small amount to the city's revenues. It would also necessitate the assignment of extra police to these places."

"Cabarets are said to be crime breeders," said Alderman McDonald. "It is suggested that we make the closing hour for cabarets midnight instead of 1 a. m. I am in favor of giving that plan a trial."

Alderman Kenna said that more women are ruined in the better class of cabarets than in the small back room places.

It was planned to permit ten of Chicago's largest cabarets to remain open until 3 a. m. and a strong fight has been made by cabaret proprietors to get this movement endorsed by members of the city council. It was planned to allow two cabarets on the west side, two on the south, two on the north and four in the loop. Backers of the movement are confident that they will be able to get the movement through within the next few months. Until then all cabarets will be closed at midnight.

RUNAWAY FOUR

The Runaway Four, whose picture appeared on the front cover of last week's issue of THE CLIPPER, are one of the big hits on the Columbia Circuit. They are with Dave Marion's "Snappy Snaps," playing the Orpheum Theatre, Paterson, this week. The Runaway Four have been featured in the past all over the country on the larger vaudeville circuits. The past two seasons, however, they have been with Columbia Circuit shows. The Runaway Four is composed of Messrs. Boyd, O'Brien, Oliver and Cathcart. They have been signed up for next season by Abe Marcus for the Marcus Musical Comedy Co. to play the K. & E. Circuit.

MAJESTIC OPENS APRIL 11

DALLAS, Tex., April 4.—The Majestic, a new one million dollar playhouse is practically completed and will open on April 11, with high-class vaudeville. It is booked by the Interstate.

NEW REVUE FORMED

SAN FRANCISCO, March 28.—Ben and John Fuller have recently organized a new revue and have placed Ward and Sherman in it.

HANNA THEATRE OPENS

CLEVELAND, April 2.—The Hanna, the newest of Cleveland's theatres, was opened Monday night, March 28, with William Faversham in "The Prince and the Pauper." The opening was under the personal supervision of Lee Shubert and Crosby Gaige who, with J. J. Shubert, are the lessees of the new house. Members of the Hanna family Mrs. Faversham and Lee Shubert occupied boxes. The company and theatre management were entertained at dinner by D. R. Hanna after the performance.

The Hanna Theatre is in the annex of the new Hanna Building, a seven million dollar structure, situated at the corner of Fourteenth Street and Euclid Avenue, which was also formerly opened last night. The theatre has one balcony and two boxes, the latter on the balcony level. It has a seating capacity of 1,445. The proscenium opening is 27 by 50 feet and the stage is 40 feet deep. There are dressing room accommodations for ninety people and all the rooms are light and airy. Except for the stage flooring, there is not a piece of wood in the theatre proper.

John S. Hale is local manager of the new theatre and will continue to direct the Shubert-Colonial as well. The box office is in charge of A. H. Halle.

PICTURES IN OPERA HOUSE

PARIS, April 14.—Definite plans have now been developed for the showing of motion pictures in the famous Paris Opera House. This change from opera was made necessary by the depletion of the theatre's funds. It is a government-controlled house, but the government has refused to appropriate any more money for its upkeep.

M. Rouche, the director has announced that the movie performances will only be given between 5 and 7 o'clock in the evening. Opera singers will entertain the audiences at these performances, and the theatre's orchestra will also assist.

M. Rouche also stated that the money derived from these performances will be devoted to promoting the works of composers not known to the public at present.

NEW CAHN-HILL GUIDE OUT

The twentieth edition of the Julius Cahn-Gus Hill Theatrical Guide and Morning Picture Directory was released to the public last week. The book covers information on every theatre in the United States and Canada.

GORM'S REVUE OPENS

CHICAGO, Ill., April 4.—Gorm's Revue, which has been playing at the Marigold Gardens, opened for an indefinite engagement at the Fontenac Hotel in Detroit, Mich.

VAUDE. THEATRE FOR MALONE

MALONE, N. Y., April 4.—A new theatre, devoted to vaudeville and motion pictures, is to be erected by the Malone Grand Theatre Company, which also owns the Grand Theatre here. In beauty and accommodations the new house, which will cost \$75,000, will be second to none in Northern New York.

The business of the Grand Theatre has developed to such large proportions that the company finds another entertainment house necessary. The company, which is composed of F. P. Meehan, Fred S. Kirk and F. Roy Kirk, has arranged for the purchase of a lot in the rear of the Farmers' National Bank.

A prize competition will be held to decide the name for the new house.

BLIND GIRLS IN PLAYS

Ten blind girls, under the auspices of the Brooklyn Bureau of Charities, comprised the casts of two plays which were offered at the Brooklyn Academy of Music on Saturday night as a benefit for the 650 blind women of that borough, to enable them to learn various arts and trades. A pageant play was the first half of the program. It was entitled "The Birds of Time." "Spreading the News," a comedy by Lady Gregory, was the second. The cast included Helena Klain, Kres Wood, Mabel Miller, Gladys Crawford, Viola Brightson, Rose Russeo, Alice Van Den Ryken, Alice Johnson, Margaret Smith and Grace Kidder.

BIG HOUSE FOR ALTOONA

ALTOONA, Pa., April 4.—A new motion picture theatre with a seating capacity of 3,500 people is planned by E. G. Burket, a local business man. The new house will be built on the plot recently purchased by Mr. Burket at Eleventh avenue and Sixteenth street.

While it is the intention of the builder to operate the theatre as a moving picture house, the stage will be made large enough to permit the presentation of vaudeville.

Mr. Burket was the first person, with his brother, to open a moving picture theatre in Harrisburg, which is still in operation.

ANNA HELD LEFT \$100,000

SAN FRANCISCO, April 4.—Anna Held, musical comedy star, left property valued approximately \$100,000, the chief beneficiary being her daughter, Lenne Carrera, according to papers filed in court today.

NORMA PHILLIPS IN STOCK

CLEVELAND, April 4.—Norma Phillips has closed with Geo. M. Cohan's Chicago production, "The Tavern," in order that she may come here and play as leading woman in a stock company.

JUST KEEP A THOUGHT FOR ME

?

Ask JEROME H. REMICK & CO.

DETROIT

NEW YORK

CHICAGO

VAUDEVILLE BILLS

(Continued from Page 26)

Wilde-Foley & La Tour-Signor Friscoe-Wm. Seabury-Sampson & Douglas-Gordon's Circus. (Second Half)-Hayataka Bros.-A Hungarian Rhapsody-Stuart Barnes-Eddie Borden.

SOUTH BEND

Orpheum (First Half)-Gertrude Newman-George Damarel & Myrtle Vall-Max Bloom & Alice Sher-Herschel Henlere. (Second Half)-Jeanette Childs-Naval Jazzland Eight-Hart, Wagner & Eltis.

SPRINGFIELD

Majestic-Rose Kress Duo-Story & Clark-Dan Holt & Co.-Chas. Wilson-Bottomley Troupe. (Second Half)-Frear, Baggett & Frear-Princess Nal Tai Tai-Rubetown Follies-Langford & Frederick-Murray & Voelk.

SIOUX FALLS, S. D.

Orpheum (First Half)-Howard & Atkins-W. B. Patton & Co.-Dunlay & Merrill-Jupiter Trio. (Second Half)-Harry Tsuda-Beel & Stilwell-Black & O'Donnell-Pearl's Gypsies.

TERRE HAUTE

Hippodrome (First Half)-Up-Slide-Down Stanley-Mack & Lane-Black & White Revue-Murray & Voelk-Belle Montrose-Toyama Japs. (Second Half)-Hall, Erminie & Brice-Meredith & Snoozier-Brown, Gardner & Barnett-Walter Weems-Redford & Winchester.

TOPEKA, KANS.

Novelty (First Half)-Bluns & Burt-Davis & Chadwick-Warwick Leigh Trio-Nick Hufford-Aurora & Co. (Second Half)-Merriman Girls-Gilmore & Castle-Jack Russell & Co.-Hamilton Walton-Four Milos.

WICHITA, KANS.

Princess (First Half)-Worden Brothers-Kelly & Mack-Jack Levy & Girls-Madde Delong-Smith & Inman. (Second Half)-Bluns & Burt-Davis & Chadwick-Warwick Leigh Trio-Nick Hufford-Aurora & Co.

MARCUS LOEW CIRCUIT

NEW YORK CITY

American (First Half)-Lew Huff-Seymour & Jeanette-Sydney Freda-A Lonesome Girl-Barlow, Banks & Gay-Laurie Ordway & Co. (Last Half)-Richard Wally & Co.-Goldie & Ward-Yorke & Maybelle-Fisher & Lloyd-Society Symphony-Sonia Meroff & Co.-Phyllis & Ebby-Frank Terry-De Perro Trio.

Victoria (First Half)-Dawson, Lanigan & Covert-Coffman & Carroll-Elsie Ridgely & Co.-Frank Terry-Society Symphony. (Last Half)-Eary & Eary-Collins & Dunbar-4 Musketeers-Ben Linn-Timely Revue.

Lincoln Sq. (First Half)-Pasquale & Powers-McConnell & West-Zelaya-Money Is Money. (Last Half)-Lew Huff-McDermott & Vincent-Elsie Ridgely & Co.-Tilyon & Rogers-Ruloff, Rulowa Ballet.

Greeley Sq. (First Half)-Sinclair & Grey-Merrick & Wing-Geo. Gifford-Jones Family-Dixie Four-Ruloff, Rulowa Ballet. (Last Half)-Bollinger & Reynolds-Ryan & Weber-Evans & Sidney-Sydney Freda-Dawson, Lanigan & Covert.

Delancey St. (First Half)-Rose & Dell-Bart Doyle-Amoros & Jeanette-Leigh Delancey & Co.-Tappan & Armstrong. (Last Half)-Seymour & Jeanette-Paul Earle-Halley & Noble-Herman Lieb & Co.-Kee Tom Four-Johnny Singer & Dolls.

National (First Half)-Helen Yackley-Salle & Robles-Yorke & Maybelle-Artie Mehlinger-Johnny Singer & Dolls. (Last Half)-Rose & Dell-Bart Doyle-Edmonton & Pechin-Artie & Mehlinger-Amoros & Jeanette.

Orpheum (First Half)-Aerial Macks-Williams & Taylor-Herman Lieb & Co.-Tilyon & Rogers-Valda & Co. (Last Half)-Leigh & La Grace-Barlow, Banks & Gay-Coffman & Carroll-Salle & Robles-Yorke & Maybelle-Artie Mehlinger-Johnny Singer.

Boulevard (First Half)-Richard Wally & Co.-Paul Earle-Arthur Devoy-Halley & Noble-4 Musketeers. (Last Half)-Helen Yackley-Mulcahy & Buckley-Wardell & Doncourt-Laurie Ordway & Co.-Zeno, Keyes & Melrose.

Ave. B (First Half)-La Vaux-Maude Allen & Co.-Evans & Sidney-Odlva. (Last Half)-Eddie Montrose-Leonard & Pansy-Robinson-McCabe Trio-Friend & Downing-Odlva.

BROOKLYN

Metropolitan (First Half)-Eary & Eary-Ryan & Weber-Wardell & Doncourt-Fisher & Lloyd-Timely Revue. (Last Half)-Williams & Taylor-Zelaya-Valda & Co.

Fulton (First Half)-Leigh & La Grace-Hawkins & Hall-Edmondson & Pechin-Bobby Henshaw & Co.-Keno, Keyes & Melrose. (Last Half)-Sinclair & Gray-Geo. Gifford-Leigh Delancey & Co.-Dixie 4-Toy Shop.

Palace (First Half)-Bollinger & Reynolds-Helene Davis-Friend & Downing-Musical Buds. (Last Half)-Telephone Tangle-Bobby Henshaw-Flying Russells.

Warwick (First Half)-Leonard & Porry-Will & Mary Rogers-Catland. (Last Half)-Merrick & Wing-Evans & Sidney-Jean & Valjean.

BALTIMORE

Skating Macks-Jack Reddy-Mae & Hill-Frank Sabini-Melody Festival.

BOSTON

(First Half)-The Orandos-Cedric & Lindsay-Cardo & Noll-Jo-Jo Harrison-Erford's Golden Whirl. (Last Half)-Hanson & Clifton-Gene & Katherine King-Van & Carrie Avery-Ward & Wilson.

FALL RIVER

(First Half)-Hanson & Clifton-Gene & Katherine King-Van & Carrie Avery-Ward & Wilson-Dancers Supreme. (Last Half)-The Orandos-Cedric & Lindsay-Cardo & Noll-Jo-Jo Harrison-Erford's Golden Whirl.

HAMILTON, CAN.

(First Half)-Kramer & Patterson-Makarenko Duo-Chas. Leland-Lyle & Emerson-Rising Generation. (Last Half)-Paul & Pauline-Eugene Emmett-Chick & Tiny Harvey-Bryant & Stewart-Royal Harmony 5.

HOLYOKE

(First Half)-Lainna & Tollman-Little Big Girl-Nobody Home-Mulcahy & Buckley-3 Lees. (Last Half)-Wright & Wilson-McConnell & West-Arthur Devoy & Co.-Cecilia Weston & Co.

LONDON, CAN.

(First Half)-Sterling Rose Trio-Boothby & Everdeen-Prosperity. (Last Half)-Wray's Manikins-Swartz & Clifford-Nearly a Prince.

MONTREAL

Six Tip Tops-Callan & Kenyon-Jean Gordon Players-Hawthorne & Cook-Kalscha & Co.

OTTAWA, CAN.

Grace Ayres & Co.-King & Rose-Fads & Fancies-Koler & Irwin-Mystic Hanson Trio.

PROVIDENCE

(First Half)-Siegel & Irving-Braxton & Hawkins-Geo. Randall-Connors & Boyne-Kinkaid Kilties. (Last Half)-Work & Mack-Rose Valda-In Wrong-Mills & Smith-Fortune Queen.

SPRINGFIELD

(First Half)-Work & Mack-Rose Valda-In Wrong-Mills & Smith-Fortune Queen. (Last Half)-Siegel & Irving-Braxton & Hawkins-Geo. Randall-Connors & Boyne-Kinkaid Kilties.

TORONTO

Johnny Clark & Co.-Will & Irene Telaak-Alf Grant-La Coste & Bonawe-Newport & Strick-Dance Festival.

Uptown (First Half)-Will & Winters-Eugene Emmett-Chick & Tiny Harvey-Royal Harmony Five-Bryant & Stewart-Paul & Pauline. (Last Half)-Kramer & Patterson-Brown & Hall-Chas. Deland & Co.-Makarenko & Co.-Lyle & Emerson-Rising Generation.

WASHINGTON, D. C.

Peters & Le Buff-Will J. Evans-Downing & Bunin Sisters-Hank Brown & Co.-Great Felix & Co.

WINDSOR, CANADA

(First Half)-Wray's Manikins-Swartz & Clifford-Nearly a Prince. (Last Half)-Sterling Rose Trio-Boothby & Everdeen-Prosperity.

WILL REED DUNROY DEAD

CHICAGO, Ill., April 4.-Will Reed Dunroy, poet and theatrical newspaper man, died here, last Thursday, after drinking a concoction of poison thinking it was whiskey. Dunroy had been suffering with a cold and asked a friend for a drink of whiskey. After drinking the liquid he was taken seriously ill and lapsed into unconsciousness from which he never recovered. He was taken to the American Theatrical Hospital where he died early Friday morning. Dunroy was known throughout the profession under the pen name of "Reed." The deceased was 45 years of age and was a graduate of the Nebraska College. Funeral services were held Saturday in the Press Club. Dunroy's last work was as publicity director of "Own Your Own Home Exposition," which is at present at the Coliseum. The Exposition was stopped for five minutes during the funeral services. Mr. Dunroy was formerly associate editor of *The Chronicle* and also served in the same capacity on *Vaudeville*, which suspended a few years ago.

CHANGE IN ORPHEUM BOOKING

CHICAGO, April 4.-The Junior Orpheum circuit, which hitherto has been booked from New York, will, in the future, be booked from the Chicago office of the Western Vaudeville Manager's Association, according to a report here. Mort Singer will do the booking of the circuit through the association.

The new arrangement has been made owing to the fact that the western interests felt that they were not getting the amount of attention they themselves could give to the Junior Orpheum time, from Chicago, from the New York office. The majority of acts that have played the Junior Orpheum Circuit during the past year, are those which have been routed over the Orpheum time, and who are given the Junior Orpheum along with the circuit, to complete forty-weeks' work.

BEN DILLON TO RETIRE

SAN FRANCISCO, March 28.-Ben Dillon, producer and principal comedian with the Keating & Flood company, closed his season of musical comedy in Portland, and is now here. Dillon intends to retire, after playing with the one company for the last four years.

500 FILMS FOR GRIFFITH

In "Dream Street," which will be the first shown at the Central Theatre, Thursday night, the public will be invited to see Mr. Griffith's 500th production.

Probably no other record in the industry so thoroughly suggests its development as this fact that one man has had time to produce 500 individual productions.

This record includes what were originally known as "split-reel" pictures, where it was thought only wise and thrifty to devote four or five hundred feet of film to one production, the remainder of the thousand-foot reel being used for another picture.

The title of Mr. Griffith's first picture was "The Adventure of Dolly." In it appears Mary Pickford and Henry Walthall.

When Mr. Griffith made his first two-reel, such a cry of alarm was raised by the management of the company that Mr. Griffith could only finish it by secreting himself with his players in the country until his work was completed. The Biograph Company then refused to wreck the industry by attempting to show a two-reel picture, because it was feared the public would not endure anything so long. Finally affairs were arbitrated by cutting the picture in two, calling the first part "His Faith" and the second, "His Faith Fulfilled." That picture was at once the first two-reeler and the first serial.

The tenth picture Mr. Griffith made, called "The Curtain Pole," was the first broad comedy picture, and the forerunner of the modern two-reel comedies.

The first five-reel picture was Mr. Griffith's "The Escape," and the first ten-reeler was "The Birth of a Nation," which was being made at the same time the Italian producers were making "Cabiria."

"Dream Street," which is taken from characters suggested by the stories of Thomas Burke, is a dramatic comedy in ten reels.

Its showing will be accompanied by the usual effects attending a Griffith production, including special music with thirty-two-piece orchestra and lighting effects. There will be no prologue.

The cast includes Carol Dempster, Ralph Graves, Charles Mack, Tyrone Power, Edward Peil, Morgan Wallace, Porter Strong, W. J. Ferguson, Charles Slattery and George Neville.

EARL CARROLL TO BUILD HOUSE

Earl Carroll, playwright and producer, is to build his own theatre, for which purpose he has leased the southeast corner of Seventh avenue and 50th street from the Joseph Crafton estate. George Keister, architect, is drawing plans for a theatre and four-story building, the combined cost of which will be about \$500,000. The house will have a seating capacity of 1,000. The lease is for a term of sixty-three years at a rental which is said to be \$75,000 a year.

MAGICIANS' CLUB DINES

LONDON, April 4.-The annual dinner of the Magicians' Club was held at the Savoy Hotel, on Sunday, April 3. The club's vice-president, Arthur Prince, was presented with an illuminated address in a silver casket.

STAGE CAREER AGENCY

Personal Management of Young Professional Actors, Singers, Musicians

Beginners Coached and Placed, All Branches Vaudeville Writing, Staging, Producing Shows and Entertainments put on Anywhere. Stage Director and Plays Supplied

1493 Broadway, Room 422 (Bryant 1742), New York.

JAMES MADISON says:

Ask Nora Bayes or Frank Tinney or Howard or Howard or Charles Dillingham or Wm. S. Campbell (Rose Sydel Show) or Elinore and Williams or George Yeoman or Hunting and Francis or Diamond and Brennan; in fact ask nearly anybody I write for and they'll tell you I turn out funny and original material. I have just signed a new lease at 1493 Broadway, N. Y.

Every copy of MADISON'S BUDGET No. 17 has been sold. No. 18 ready shortly. Watch N. Y. CLIPPER.

Attractions at City Theatres

B. F. Keith's Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, \$1, \$1.50

BELLE BAKER, Lulu McConnell & Co., Vernon Stiles, Clayton and Edwards, Wood and Wyde, Princess Radjah, JOS. E. HOWARD REVUE.

GEO. M. COHAN'S THREE BIG HITS

HUDSON THEATRE, West 44th St. Mats. Wed. and Sat. Eves. 8.30

AUGUSTUS THOMAS' NEMESIS A New American Drama

Under Mgt. Geo. M. Cohan The Distinguished Cast Includes EMMETT CORRIGAN & OLIVE TELL

COHAN Theatre, B'way and 43d St. Eves. 8.30; Mats. Wed. & Sat.

GREATEST MYSTERY OF THEM ALL THE TAVERN "WHAT'S ALL THE SHOOTIN' FOR"

Knickerbocker B'way, 36th St. Eves. 8.15; Mats. Wed. & Sat. 1.15

GEO. M. COHAN'S COMEDIANS in the New Musical Comedy

"MARY" ISN'T IT A GRAND OLD NAME

ELTINGE Thea., W. 42d St. Eves. 8.45 Mats. Wed. & Sat., 1.20

A. H. WOOD Presents

"LADIES' NIGHT" IN A TURKISH BATH

LYCEUM West 45th St. Eves. 8.30 Mats. Thurs. and Sat. 1.20

DAVID BELASCO Presents INA CLAIRE in a New Comedy By Avery Hopwood

THE GOLD DIGGERS

REPUBLIC W. 42nd St. Eves. 8.20 Mats. Wed. and Sat.

JOHN GOLDEN Presents GRACE LARUE & HALE HAMILTON in a Selfish Comedy

DEAR ME;

CAPITOL BROADWAY AT 51st STREET World's Largest, Most Beautiful Theatre "THE CABINET OF DR. CALIGARI" CAPITOL GRAND ORCHESTRA ERNO RAPEE, Conductor. Presentations by S. L. ROTHAPFEL

OLYMPIC 14th Street, Near 3d Ave.

THIS WEEK

KANDY KIDS

Next Week-JAZZ BABIES

BROOKLYN THEATRES

EMPIRE Ralph Avenue and B'way, Daily Mats. Bushwick 3520.

Bowery Burlesquers

Next Week-FLASHLIGHTS OF 1920

STAR Jay nr. Fulton St. Mat. Daily. Tel. Triangle 4297.

TITTLE TATTLE

Wrestling Every Thursday Night

Direction-GEORGE BOTHNER

EVERY SUNDAY 2 BIG CONCERTS

CASINO 86 Flatbush Ave., Bklyn. Daily Mat. Sterling 6644

Follies of the Day

Next Week-STEP LIVELY GIRLS

THE BRAMINOS

MUSICAL CLOWNS

TOURING LOEW CIRCUIT
Direction—BRUCE DUFFUS

WE THANK YOU, MR. LUBIN! BERT COLLINS and BETTY DUNBAR

Now Playing Loew Circuit—Booked Solid
The Reason—HORWITZ and KRAUS

WEEK APRIL 4—FULTON AND DELANCEY STREET THEATRES



SANKUS & SYLVERS

NIFTY PURVEYORS OF
NONSENSICAL NOVELTIESDIRECTION
PETE MACK

ALLEN & HENRY

COMEDY SINGING AND MUSIC

HARP, GUITAR, MANDOLIN AND UKULELES.

DIR. BRUCE DUFFUS

BICKNELL

THE MODEL BAKER

MONDE

PIANO
ACCORDEONIST

Fred and Marjorie Dale

In "VARIETY A LA CARTE"

DIRECTION - - JACK LEWIS

LE ROY BROS.

Spectacular Exponents of Equilibrism

DIRECTION J. FAUER

JULIUS FOXWORTH & FRANCES SMITH

DIXIELAND'S FAVORITE

Direction MARK LEVY

WARNS OF U. S. FILM INVASION

PARIS, April 2.—Louis Thomas writing from New York to the *Opinion*, Paris, warns the French nation that American movie producers, overstocked with films and hard up for money, are prepared to "dump" their products on the European markets and drive European producers out of business unless the governments of Europe protect their home film industry. He says:

"The American cinematograph industry ranks at the present time third in the country according to the capital handled. The conditions for this development are the tremendous faculties of absorbing. I have at hand the figures of the total returns of these establishments throughout the country; in 1917 the returns amounted to \$65,000,000, in 1918 they rose to \$675,000,000, in 1919 to \$800,000,000 and in 1920 to \$900,000,000."

The writer relates that these cinemas are to be found everywhere, and many of the halls are immense and generally full six or eight hours in the day. The easy success of some of these quite unimportant films influenced a quantity of Americans either to write quite absurd pieces for the cinemas or to go as actors, or even to get up industrial cinematographic enterprises, or again to invest money in these enterprises.

Then, as everyone was producing and issuing films, there was a super-production and the American film editors found themselves, during the recent economic and financial crisis, on the one side, abandoned by their bankers, and on the other by the buyers. This was a violent shock and in January, 1921, many of the great American film societies closed down, and discharged 50,000 of their workmen. At the beginning of February, in Los Angeles, the capital of the American cinema, only 15 per cent of the studios were working.

"Now the consequence of this American cinema crisis," says the writer, "may be very serious for us in France. What happens if a manufacturer has a surplus stock of goods and he begins to need money? He sells his stock at any price; he sells out his goods."

"Just in this way the producers of American films will try to sell their produce at low prices on the European markets unless we take measures to prevent it. For, we must not forget that the day when the Americans begin to sell their films at any price in order to obtain enough ready money from us to prevent them becoming bankrupt, our film business, which is already not very flourishing, will crumble to pieces like a pack of cards under the pressure of super-abundant goods sold at low prices."

"We must guard against the shock beforehand. For as soon as what I have predicted has taken effect, it will be too late; the French market will be inundated, the contracts will be signed, the money paid and the French producers, the industrialists, the actors employed, and the workmen will be left high and dry with not a half penny in their pockets."

"For this reason we must prevent American films being sold cheaply on our home markets, and in our colonies and protectorates at a rate which is detrimental to our industry. We ought to declare that no foreign film should be sold in France at an inferior rate to that at which it is sold in the country of origin, that is to say, for example, that a film of American origin let at \$1,000 a week for a hall of 500 people should not be let for less than

\$1,000 in France for a hall of the same size."

"This is an anti-dumping measure, so to speak; but this alone will save the French film. For it is not permissible that an American industrial should be able to let a film for \$5,000 or \$6,000 a week in the chief towns of the United States, and afterwards let it here for 500 francs or less, considering this 500 francs as pure profit and taking away this amount from French workmen whose money is counted in francs and who need it to live."

SMITH TO DIRECT BUD DUNCAN

Hamilton Smith has been engaged to direct a series of fifty-two single reel comedies featuring little Bud Duncan, of the celebrated "Ham and Bud" team, and has started actual production on the first release at the Mittenhal Studio in Yonkers, for the Shiller Productions Corporation.

Smith is one of the real old-timers in pictures, having written, directed and produced a great many short subjects and even a great number of feature pictures, both in the East and on the West Coast. In being assigned to the Bud comedies, it was like renewing old friendships, for he had the honor and the pleasure of directing many of the most successful of the original "Ham and Bud" comedies for the Kalem Company. He has also written features for such well known stars as Alice Joyce, Tom Moore, Carlyle Blackwell, Margerite Courtot, Evelyn Nesbit Thaw, Kitty Gordon, May Marsh, Dorothy Gish and scores of others.

FILMS IN B'WAY HOUSES

Five Broadway theatres are now occupied by feature motion pictures. The latest house to be turned over to the movies is the Central, which opens this Thursday with D. W. Griffith's "Dream Street."

The other houses are the Forty-fourth Street Theatre, which opened September 3 with Griffith's "Way Down East"; the Broadhurst, in which Fox's "Over the Hill" started on September 17; the Lyric, with Metro's "The Four Horsemen of the Apocalypse," which commenced its run on March 6, and The Selwyn, which opened on March 14 with Fox's "A Connecticut Yankee in King Arthur's Court."

With the warm weather approaching, several other big film productions will take the places vacated by the legitimate plays, and there will probably be as many as a dozen theatres showing motion pictures for long runs by the time Summer arrives.

PANIC COST SCHWARTZ \$25

Max Schwartz, of 459 East 186th street, one of the owners of the Catherine street moving picture theatre, where six children lost their lives on November 14, 1920, was fined \$25, last week in Special Sessions, following his conviction on a charge of admitting minors to enter the theatre without parent or guardian.

His partner, Barnett Weinberg, was sentenced on February 11 to sixty days in the workhouse on the same charge.

SHOWMEN'S LEAGUE DANCE

CHICAGO, March 22.—Members of the Showmen's League of America will give an entertainment and dance at the Hotel Sherman on Tuesday, March 31, one of the unique features of which will be the revival of the cotillion.

We wish to advise all those who sang "YOU MADE ME LOVE YOU" to get our novelty ballad

I'LL GIVE THEM BACK TO YOU

Oh what a sensational song for a double version

OUR NEXT BEST BET A
WONDERFUL FOX TROT

SINCE YOU WENT AWAY

Orchestrations, Professionals
Double Versions Now Ready

STRAND MUSIC PUB. CORP.
1658 Broadway, New York

Wire, Phone
Write, Call

BURLESQUE ROUTES

COLUMBIA WHEEL

Al Reeves' Joy Bells—Columbia, Chicago, 4-9; Berchell, Des Moines, Iowa, 10-13. Abe Reynolds' Revue—Gayety, Washington, 4-9; Gayety, Pittsburgh, 11-16. Best Show in Town—Bastable, Syracuse, 4-6; Gayety, Utica, 7-9; Gayety, Montreal, Can., 11-16. Bostonians—Gayety, Buffalo, 4-9; Gayety, Rochester, 11-16. Bowery—Empire, Brooklyn, 4-9; open 11-16; Palace, Baltimore, 18-23. Bon Tons—Lyric, Dayton, 4-9; Olympic, Cincinnati, 11-16. Big Wonder Show—Gayety, St. Louis, 4-9; Star and Garter, Chicago, 11-16. Dave Marion's Own—Majestic, Jersey City, 4-9; Perth Amboy, 11; Plainfield, 12; Stamford, Ct., 13; Park, Bridgeport, 14-16. Ed Lee Wrothe's Best Show—Palace, Baltimore, 4-9; Gayety, Washington, 11-16. Flashlights of 1920—Columbia, New York, 4-9; Empire, Brooklyn, 11-16. Follies of the Day—Casino, Brooklyn, 4-9; Empire, Newark, 11-16. Folly Town—Grand, Hartford, Conn., 4-9; open, 11-16; Hurtig & Seamon's, New York, 18-23. Girls de Looks—open, 4-9; Palace, Baltimore, 11-16. Girls of the U. S. A.—Gayety, Pittsburgh, 4-9; Park, Youngstown, 11-13; Grand, Akron, 14-16. Girls from Happyland—Gayety, Omaha, 4-9; Gayety, Kansas City, 11-16. Golden Crook—Gayety, Detroit, 4-9; Gayety, Toronto, Ont., 11-16. Hip Hip Hooray Girls—Gayety, Rochester, 4-9; Bastable, Syracuse, 11-13; Gayety, Utica, 14-16. Hits and Bits—Gayety, Montreal, 4-9; Empire, Albany, 11-16. Harry Hastings' Big Show—Stamford, Ct., 6; Park, Bridgeport, 7-9; Empire, Providence, 11-16. Jollities of 1920—Empire, Newark, 4-9; Casino, Philadelphia, 11-16. Jack Singer's Own Show—Casino, Philadelphia, 4-9; Miner's Bronx, New York, 11-16. Jingle Jingle—Berchell, Des Moines, Iowa, 3-6; Gayety, Omaha, 11-16. Lew Kelly Show—Gayety, Boston, 4-9; Columbia, New York, 11-16. Mollie Williams' Own—Empire, Providence, 4-9; Gayety, Boston, 11-16. Maids of America—Casino, Boston, 4-9; Grand, Hartford, 11-16. Million Dollar Dolls—Empire, Toledo, 4-9; Lyric, Dayton, 11-16. Powder Puff Revue—Hurtig & Seamon's, New York, 4-9; Orpheum, Paterson, 11-16. Peek-a-boo—Gayety, Kansas City, 4-9; open, 11-16; Gayety, St. Louis, 18-23. Parisian Whirl—Gayety, Toronto, Ont., 4-9; Gayety, Buffalo, 11-16. Roseland Girls—Park, Youngstown, 4-6; Grand, Akron, 7-9; Star, Cleveland, 11-16. Rose Sydel London Belles—Star & Garter, Chicago, 4-9; Gayety, Detroit, 11-16. Snappy Snaps—Orpheum, Paterson, 4-9; Majestic, Jersey City, 11-16. Social Maids—Miner's Bronx, New York, 4-9; Casino, Brooklyn, 11-16. Step Lively Girls—Empire, Albany, 4-9; Casino, Boston, 11-16. Sporting Widows—open, 4-9; Hurtig & Seamon's, New York, 11-16. Town Scandals—Olympic, Cincinnati, 4-9; Columbia, Chicago, 11-16. Twinkle Toes—open, 4-9; Gayety, St. Louis, 11-16. Victory Belles—Star, Cleveland, 4-9; Empire, Toledo, 11-16.

AMERICAN WHEEL

All Jazz Revue—Binghamton, 4-6; Elmira, 7; Niagara Falls, 8-9; Star, Toronto, 11-16. Bathing Beauties—Penn Circuit, 4-9; Gayety, Baltimore, 11-16. Beauty Trust—Academy, Pittsburgh, 4-9; Penn Circuit, 11-16. Beauty Revue—Academy, Buffalo, 4-9; Cadillac, Detroit, 11-16. Broadway Belles—Empress, Cincinnati, 4-9; Lyceum, Columbus, 11-16.

Big Sensation—New Bedford, 4-6; Fall River, 7-9; Grand, Worcester, 11-16. Cabaret Girls—Standard, St. Louis, 4-9; Century, Kansas City, 11-16. Cute Cuties—Gayety, Baltimore, 4-9; Capitol, Washington, 11-16. Follies of Pleasure—Gayety, Newark, 4-9; Long Branch, 11-12; Reading, Pa., 14; Grand, Trenton, N. J., 15-16. French Follies—Star, Toronto, Ont., 4-9; Academy, Buffalo, 11-16. Girls from Joyland—Empire, Hoboken, 4-9; Cohen's, Newburg, 11-13; Cohen's, Poughkeepsie, 14-16. Girls from the Follies—Howard, Boston, 4-9; New Bedford, 11-13; Fall River, 14-16. Grown Up Babies—Grand, Worcester, 4-9; Plaza, Springfield, 11-16. Hurly Burly—Trocadero, Philadelphia, 4-9; Star, Brooklyn, 11-16. Jazz Babies—Gayety, Brooklyn, 4-9; Olympic, New York, 11-16. Joy Riders—Empire, Cleveland, 4-9; open, 11-16; Academy, Pittsburgh, 18-23. Kewpie Dolls—Lyceum, Columbus, 4-9; Empire, Cleveland, 11-16. Kandy Kids—Olympic, New York, 4-9; Gayety, Newark, 11-16. Lid, Lifters—Greenfield, 6; Pittsfield, 7; Gloversville, N. Y., 8; Kingston, 9; Gayety, Brooklyn, 11-16. Mischief Makers—Gayety, St. Paul, 4-9; Gayety, Milwaukee, 11-16. Monte Carlo Girls—Gayety, Minneapolis, 4-9; Gayety, St. Paul, 11-16. Naughty Naughty—Majestic, Scranton, 4-9; Binghamton, 11-13; Elmira, 14; Niagara Falls, 15-16. Pat White's Gayety Girls—Capitol, Washington, 4-9; Bijou, Philadelphia, 11-16. Parisian Flirts—Haymarket, Chicago, 4-9; Park, Indianapolis, 11-16. Puss-Puss—Plaza, Springfield, 4-9; Holyoke, 11-12; Greenfield, 13; Pittsfield, 14; Gloversville, N. Y., 15; Kingston, 16. Razzle Dazzle—Gayety, Milwaukee, 4-9; Haymarket, Chicago, 11-16. Round the Town—Cohen's, Newburg, N. Y., 4-6; Cohen's, Poughkeepsie, 7-9; Howard, Boston, 11-16. Record Breakers—Cadillac, Detroit, 4-9; Englewood, Chicago, 11-16. Some Show—Bijou, Philadelphia, 4-9; Majestic, Scranton, 11-16. Social Follies—Gayety, Louisville, 4-9; Empress, Cincinnati, 11-16. Stone & Pillard's—open, 4-9; Academy, Pittsburgh, 11-16. Sweet Sweetie Girlies—Park, Indianapolis, 4-9; Gayety, Louisville, 11-16. Tittle Tattle—Star, Brooklyn, 4-9; Empire, Hoboken, 11-16. Tiddle de Winks—Reading, Pa., 7; Grand, Trenton, 8-9; Trocadero, Philadelphia, 11-16. Tempters—Century, Kansas City, 4-9; open, 11-16; Gayety, Minneapolis, 18-23. Tidbits of 1920—open, 4-9; Gayety, Minneapolis, 11-16. Whirl of Mirth—Englewood, Chicago, 4-9; Standard, St. Louis, 11-16.

PENN CIRCUIT

Monday—Johnstown, Pa.
Tuesday—Cumberland, Md.
Wednesday—Altoona, Pa.
Thursday—Williamsport, Pa.
Friday—Lancaster, Pa.
Saturday—York, Pa.

GEORGE LARSEN LASH DIES

George Larsen Lash, senior partner of Lee Lash Studio and well known in the theatrical profession, died last Wednesday after a short illness, in his home, 527 West 110th street. Lash, who was a member of the Lambs Club, was born in San Francisco fifty-eight years ago. He is survived by his widow, two daughters and one son.

NED WAYBURN OPENS OFFICES

Ned Wayburn, who is producing for himself, has opened offices at 229 West 45th street. He will start work producing independently immediately.

SILK HOSE REVEAL VIOLIN THIEF

Charged with stealing a Stradivarius violin from Drago Javanovitch, leader of the Criterion Theatre orchestra, Nelson Pannis, an 18-year-old Porto Rican, was arraigned in the West Side Court on Monday. He pleaded guilty to a charge of grand larceny before Magistrate McQuade, who held him in \$2,000 bail for the grand jury.

The alleged theft occurred on March 12. According to the police of the West Forty-seventh street station, where Pannis was placed under arrest, he purloined the violin from out of the orchestra leader's room, along with a pair of silk hose. Pannis had been employed formerly at the theatre, and when seen in the vicinity following the theft was questioned by Detective McCann, who had been assigned to the case.

McCann noticed that while Pannis' wearing apparel was anything but fastidious, he sported a pair of bright silk socks not in accord with the rest of his makeup. Although the theft of the socks had not been reported at first, the detective telephoned to Jovanovich and asked whether he had also lost a pair of socks. The latter replied in the affirmative, and later identified the socks worn by Pannis as the ones he had missed. According to the police, Pannis then broke down and admitted the theft. He said he sold the violin for \$15. It was later recovered in Philadelphia.

U. S. PHOTO PLAY ASSETS SOLD

The assets of the United States Photoplay Corporation, which went into a receiver's hands recently, were sold in the Chancery Court in Jersey City for \$20,000 to John W. Martin, president of the defunct concern. As soon as the Jersey courts approve the sale, it is understood that work will be started on the unfinished picture, "Determination," on which over \$500,000 has already been expended.

Martin, who was appointed president of the company shortly after the disappearance of Captain Frederick F. Stoll, the promoter and first head of the U. S. Photoplay Corporation, was one of the petitioners in bankruptcy, claiming that the company owed him \$39,363 for commissions on sales and for money advanced to cover the payroll. James K. Polk, counsel for the corporation was also a petitioner, claiming \$25,000 for legal services.

The company will be reorganized, it is understood, and a share in the new company will be exchanged for every share in the old.

After the feature picture "Determination" is finished, it is said, the concern will proceed to make five-reel productions.

TRY TO BAN SUNDAY MOVIES

SHERBROOKE, Que., March 28.—An effort to close moving picture theatres here on Sunday is again being made by the Lord's Day Alliance. Some time ago the Alliance succeeded in closing the picture houses on Sunday, but of late they have been open on that day and have been drawing big crowds. Charges of breaking the Lord's Day Act have been laid against both the proprietors of the Casino and Premier.

ACTORS' SHIP HELD UP

That attachments, the bane of the actor's life, still pursue him when he enters another line, was plainly demonstrated when the good ship Blue Point was prevented from sailing on Saturday morning on the first leg of its treasure-hunting expedition, when notices of attachment were placed on the ship at its pier in Brooklyn.

The Blue Point had been chartered by the Saliger Ship Salvage Corporation, largely financed by theatrical folk, to proceed to Anastasia Island, off the Florida Coast, and salvage the sunken ship "Isis," which has been bought "as is" from its owners for \$10,000, although it is valued at \$1,000,000, providing it is ever brought to the surface.

Some of the actors and actresses who had risen early to see the boat off were heard to say that they should have known better than to have anything to do with a ship with such a name as "Blue" Point.

Lionell Atwill, John L. Shine, Elsie Mackay, Edmund Currey and Sallie Bergman of the cast of "Deburan" are financially interested in the venture, as are also Nat Roth, the manager of "Maytime," and ten members of that company, and Clarence E. Willard, known as the "Man Who Grows" in vaudeville, and Victor Morley, Henry E. Dixey, Leslie Palmer, Harrison Brockbank and Mona Morgan.

Templar Sax, Charles Mussett, Donald Hall, William Elville, Percy Marmont and Herbert Standing, screen actors, are also investors, as are Harry Paulton, Jr., musical comedy actor and playwright.

The organization overlooked no opportunity for profit, as it even had a press agent in the person of Ben Atwell, Broadway publicity man, now with the Chicago Opera Company.

The Blue Point was chartered from the Atlantic Fisheries Company, who had purchased it from the French Government. \$5,000 advance rental was paid by the salvaging expedition, and \$4,000 was invested in coal stowed in the bunkers.

First, in the mournful events that delayed the ship, was a libel plastered on the ship by Federal officers for a bill for coal, long before gone up in smoke. This bill was paid by the Fisheries company. Then came the attachment, amounting to \$10,000, taken out in the name of E. L. Wittmayer, No. 66 Broadway, a bond house.

These legal difficulties are expected to be soon ironed out and then the ship will sail—providing nothing else happens.

LOWELL MOORE CABARET MGR.

CHICAGO, Ill., March 28.—Lowell Moore, brother of Menlo Moore, the producer, has been appointed cabaret manager for the T. Dwight Pepple attractions. Mr. Moore is widely known in cabaret circles, and his appointment as cabaret manager for the Pepple attractions has proved a successful venture.

NEW PLAY FOR LOVE

Montague Love has left the cast of "The Survival of the Fittest" and has started rehearsing in a new play called "The Prince Man," in which he will play the leading role.

JOE SANTLY

Formerly of SANTLY & NORTON

ANNOUNCES TO HIS MANY FRIENDS IN THE PROFESSION THAT HE IS NOW CONNECTED WITH

JEROME H. REMICK & CO.

COME IN OR DROP ME A LINE!

219 WEST 46th STREET, NEW YORK

NEW STATE RIGHT CO. FORMED

The Mount Olympus Distributing Corporation, incorporated under the laws of the State of Delaware, is the latest organization to be formed for providing a series of motion picture productions of the better class for the attention of the States right buyers. The new company has opened headquarters in the World's Tower building, at 110 West 40th street, and is immediately prepared to furnish 142 short subjects, ranging from negro comedies to special character comedy pictures of distinctive quality.

James Calnay, who is in charge of the New York office of the Mount Olympus company, stated that the firm's pictures were divided into five groups. Of these, 26 are to be known as "Darktown Comedies," featuring colored players; 52 will be known as "Jacqueline Comedies," in which will be shown family stories similar to the ones so delightfully pictured a few years ago by Mr. and Mrs. Sidney Drew. Others include 26 "Dizzy Dumbell" comedies, 12 Charles Conklin comedies, and 26 "Character Comedies," featuring comedies representing characters of various nationalities. Several feature productions also will be made.

One of the distinct novelties in the new series of pictures is the set of "Darktown Comedies." These are to be played entirely by colored actors, and will measure up to the high standard maintained by the famous Colored Players recently seen under the management of Mrs. Emilie Bigelow Haggood. The stories will center around the characters woven into song and story by Stephen C. Foster, and among them will be many of the negro tales of the type of Octavus Roy Cohen's and Joel Chandler Harris' stories of colored children and their mammies.

The Mount Olympus Distributing Corporation's feature pictures will be released under the name of "Olympian Productions."

WANT RECEIVER FOR DREAMLAND

The appointment of a receiver for the property of the old Dreamland Park at Coney Island was applied for last week in the Brooklyn Supreme Court by Gustavus A. Rogers, attorney for the bondholders' protective committee. The property was sold on March 22 to a syndicate composed of William Fox, motion picture magnate, and Mrs. Hannah Sullivan. Rogers said that the sale brought only \$458,000, leaving a deficiency judgment of about \$500,000. According to the lawyer, rents should be used to reduce this deficiency. Justice Van Sicken reserved decision.

HOUDINI WRITES BOOK ON MAGIC

LONDON, Eng., April 2.—Will Goldston is publishing a new book on magic written by Harry Houdini, in which he exposes some of the "fakes" and tells how some of the "real" stunts are performed. The book, which sells for \$1.50, is entitled "Magical Rope Ties and Escapes."

TO DO HINDOO PLAY

LONDON, April 1.—"A Hindoo's Oath" will be produced by Leonard Willoughby, Ltd., at the Royal, Norwich, shortly. Theophilus Charlton, the author, will be seen in the leading role.

Don't Overlook This Hit

A SUREFIRE BALLAD

"MOTHER"

by Mrs. C. B. Pittington
Send for Copy

MRS. C. B. PITTINGTON, Kenton, O.

ABOUT YOU

(Continued from Page 17)

Roehm and Richards have booked Margo Raffaro with Frank Fay's new production.

Estell Fredrick opens in a new dancing act shortly under the direction of Mercedes.

Leon Gordon has been engaged by A. H. Woods to play a leading role in "Tin Pan Alley."

Gus Mortimer has just signed a year's contract to be featured comedian of the "Starlight Film" company.

Louise Barrett signed with Mercedes for two years, and will be seen shortly in a new act written by Natty Whitestone.

Al Tint is doing a principal end with the Twentieth Century Minstrels; a vaudeville act, consisting of six men and one woman.

E. S. Patterson, who for the past 25 years has been associated with the circus business, has been put in charge of the Rockford, Ill., zoo.

Theresa Helburn, executive director of the Theatre Guild, will go to Bryn Mawr Friday to attend the annual vocational conference of the college.

Nellie Beaumont left last week to spend a couple of weeks' vacation with her sister, Rose Beaumont Van, at Newport, N. H. Anna Chance accompanied her.

Mabel Dunning, soprano, wife of Dr. Hugo Reisenfeld, musical director of the Rialto and Rivoli Theatres, will give a song recital at Aeolian Hall on April 19.

Billy O'Connor, the English premier card manipulator, sailed for London last week aboard the Celtic, to open shortly on a two years' contract on the Moss and Stoll time.

"Happy" Benway, black-face comedian, has been signed for the season 1921-1922 with the Seven Honey Boys. This will make his fifth season as comedian with the act.

Henriette Safonoff, mezzo-soprano, will give a recital in Aeolian Hall Monday afternoon, April 11. Her song program will consist of Italian, German, Russian and English.

Jack O'Malley and Otilie Corday, former members of the Winter Garden Follies, of Chicago, have been booked through the T. Dwight Pepple Agency for the new Charles Dowl Revue. The revue opened last week in Detroit, Mich.

Hamilton Revelle is back in New York from the coast where he completed work in several pictures for Robertson-Cole. He sails for Italy shortly to make several pictures for Ambrosio, but will return to New York to play in a Fall production.

John McKee, general stage director for Henry Savage, who recently returned from Cuba, is casting the "Merry Widow," the operetta by Franz Lehar, which Mr. Savage is planning to revive. Joseph Urban is already at work on the settings. Mr. Savage will sail for Europe the middle of this month to consult with the composer in reference to several changes in the production.

BURLESQUE NEWS

(Continued from Page 27)

NORMA BARRY GETS CAR

Cliff Bragdon, comedian of Sam Howe's "Jollities of 1920," made a present to Norma Barry, his wife, last week of a 1921 Oakland Sedan.

Miss Barry is also in the "Jollities" show.

GILBERT SIGNS FOR 3 YEARS

Billy Gilbert signed a three-year contract last Saturday with Sim Williams and I. H. Herk starting next season. He will again appear with Sim Williams' "Girls from Joyland."

PLAY HAS FOUR PROLOGUES

LONDON, March 14.—Probably for the first time in any drama here, four prologues are shown at the Lyceum Theatre, before the action proper to "The Savage and the Woman" starts.

MILDRED VALMORE ILL

Mildred Valmore was compelled to lay off all last week, while the "Follies of the Day" was playing the Columbia, due to throat trouble.

READ & YOUNG FOR VAUDEVILLE

Ray Read and O. Eilliam Young, of the "Puss Puss" Company, open in vaudeville early in May around New York. Read will do Irish and Williams blackface.

HAZEL DOUGLAS SIGNS

Sim Williams has signed a new prima donna for his "Girls from Joyland" next season, by the name of Hazel Douglas. She is from California.

GREEN TO ADVANCE WORK

Joe Green has been engaged by Rube Bernstein to do the advance work for his "Follies of Pleasure" company next season.

TRUEHARDT MAKES CHANGE

William Truehardt, manager of the "Round the Town" Company, has been engaged by Irons and Clamage to manage one of their shows next season.

MAYME BLAIR TO MARRY

Mayme Blair, a member of Jack Singers "Own Show" and Chas. Carey, the carpenter of the company, are to be married this week in Newark.

CHAS CRAFT CLOSES

DAYTON, Ohio, March 26.—Chas. Craft, straight man of Al Reeves "Joy Belles" closed here today.

DEATHS

WILLIAM O. MORTIMER, aged fifty-one years, died at the St. Paul Hotel, New York City, last Saturday after a brief illness. His last appearance was in "Honey Girl." For a long time he had been a director of stock companies in Minneapolis, Milwaukee and Newark. Some years ago Mr. Mortimer became associated with his father, Joseph Mortimer, owner of two Philadelphia houses, in the theatrical business. He was born in Philadelphia.

MRS. PHILLIPS KELLEY, who was known professionally as Doreen Day, died last week at the Buffalo General Hospital, Buffalo, N. Y., following an operation. The body was taken to New York, where the funeral was held from her home at 1350 Ogden avenue.

JULIUS TRINZ, manager of the Crawford Theatre of Chicago, Ill., died at his

home here on March 7 of pneumonia. He was a nephew of Joseph Trinz, of Lubliner and Trinz, and was for several years manager of the Columbia Theatre, Milwaukee, Wis.

MRS. WALTER LESLIE died last week at the Wagoner's Sanitarium, Philadelphia, after an illness of five months. She was 36 years of age. She is survived by her husband, Walter Leslie, manager of the Casino Theatre, and two adopted sons. Their home is in Mays Landing, N. J., where Mr. Leslie is president of the Chamber of Commerce. Mrs. Leslie, who was formerly a burlesque actress, retired five years ago to take up her residence at Mays Landing where she became interested in community life and has taken active part in its affairs. She was a member of the Corinthian Chapter No. 13 Eastern Star.

WILLIAM HAWORTH, retired actor, died Saturday, March 28, at his home in Cleveland. He was the brother of the late Joseph Haworth. For over 25 years Mr. Haworth had been active in the theatrical profession appearing with Henry Miller, William Gillette, McCullough and other noted actors. He was 59 years old and is survived by a widow and eight children.

DORINE DAY, of the team Kelly and Day, died during an operation performed at Buffalo, last week.

ANNIE LOUISE CARY, famous prima donna contralto of fifty years ago, died Sunday at her home in Norwalk, Conn., at the age of seventy-nine. Death was due to the infirmities of old age. She was the widow of Charles M. Raymond, a former New York banker, and had lived in Norwalk since 1883.

Born in Wayne, Kennebec County, Maine, in 1841, she first sang publicly in the Rowe Street Baptist Church in Boston at the age of eighteen. Later she studied under Lyman W. Wheeler, of Boston, and in 1886 she went to Europe to study under Corsi in Milan. Two years later she made her debut in opera in Copenhagen and then appeared with Christine Nilsson under the direction of Maurice Strakosch.

After her first public appearance in New York in 1870, she created the role of "Princess Amneris" in the initial presentation of Aida in this country in 1873. She went abroad again in 1874 and appeared with Adelina Patti. Returning to this country in 1876, she sang in opera till 1881 and afterwards for a year on the concert stage.

AL G. FIELD (Alfred Griffith Hatfield), the well-known minstrel show proprietor, died at his home in Columbus, O., at 3 P. M. April 3. He had been ill and confined to his bed, since he organized his show for this season. Mr. Field was born in London Co., Va., November 7, 1848. Previous to his minstrel affiliations, he was connected with the circus business in various capacities. The announcement of his first minstrel venture appeared in "The New York Clipper" in July, 1886, and the show opened in October of that year at Marion, Ohio. Since then the company has toured each and every season and many prominent performers have been connected with the organization at various times. In 1895 he organized the Al G. Field's "Real Negro Minstrels" of colored performers; also "Darkest America," which remained on the road for a number of seasons. He was prominent in business and civic circles at Columbus, O., and several years ago, he acquired Maple Villa Farm, where he has made his home each summer. Mr. Field was also the author of the book "Watch Yourself Go By."

LETTER LIST

GENTLEMEN	McLean, Christie	Dorr, Grace
Brice, Alfred	Mason, John W.	Conrad, Rance
Bennett, Sid	A.	Fielding, Pauline
Besser, Manny	Meisroe, Fern	Frances, Louise
Bazarsky, A.	Nordstrom, Leroy	Garner, Ruth
Bronzer, Will	Nedram, Mike	Gordon, Ida
Bryson, James	Ormond, Frank	Gane, Dorothy
Cammy, Dan	Haight, Lola	Haight, Lola
Conway, Jack	Trueheart, Billy	Hawell, Mildred
Christy, Lew	Tadan, Jerome	Hendrix, Clara
Carmen, Bud	Taylor, J.	Harris, Billy
Dunn, Arthur	Waldmann, Ed-	Laker, Mickey
Dutton, Charles	ward	Le Ray, Rose
De Haven, A.		LaFerre, May
Milo		McPherson, Mary
Jess, Johnny		Myers, Ann
Kolb, J. W.		McCloud, Mabel
Kelson, J. R.		Morgan, Julia
Kuebler, Chas.		Noe, Winifred
LaFerre, George		Price, Flo
LaTour, George		Rene, Irene
Lazarro, E.		Wynn, Beanie
Lewis, Sammy		Williams, Irene
Lorense, Bert		Crosscup, F. A.
	LADIES	
	Abbott, Marjorie	
	Marie	
	Barry, Agnes	
	Blondell, Betty	
	Crawford, Beatrice	
	Cleste, Grace	
	Carrette, Beanie	
	Cole, Bee	
	Chadwick, Anna	
	Crosscup, F. A.	

LULU McCONNELL & CO.

B. F. KEITH'S PALACE, THIS WEEK

VAUDEVILLE REP. LEO FITZGERALD

E. F. ALBEE
President

J. J. MURDOCK
General Manager

F. F. PROCTOR
Vice-President

B. F. Keith Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH

F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. K. Hodgdon

Attention, Vaudeville Acts

John Quigley Theatrical Agency, Inc.

New England's leading Independent Agency. Good Vaudeville Acts Wanted.
Short jumps. 184 Boylston St., Boston, Mass.

TAYLOR TRUNKS

210 W. 44th ST., NEW YORK

23 E. RANDOLPH ST., CHICAGO

ALLEN
SPENCER
TENNEY

VAUDEVILLE WRITER

"IF MATERIAL CAN HELP YOU, I CAN BE OF MATERIAL HELP TO YOU." WRITE, WIRE, OR CALL—

Allen Spencer Tenney, 1493 Broadway, N. Y.

PLAYS

For STOCK REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home
amusement. Negro plays. Paper, Scenery, Mrs. Jarley's Wax
Works. Catalogue Free! Free!
SAMUEL FRENCH, 28 West 38th St., New York

Insure Your Material Against Theft REGISTER YOUR ACT SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contribution to

The Registry Bureau

NEW YORK CLIPPER, 1004 Broadway, New York

Date

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my

entitled
for Registration.

Name

Address

Gowns, Wraps, Furs

IMPORTED AND CUSTOM MADE
FOR STREET AND EVENING WEAR
FOR SALE OR RENT

REASONABLE PRICES

MME. NAFTAL 69 W. 45th ST., N. Y.
Tel. Bryant 670
Established Over 30 Years

A. FURMAN

Theatrical Costumer for the Best

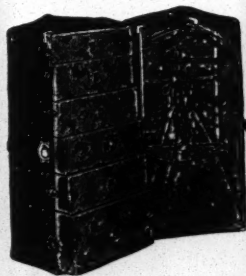
Nothing too big nor too small. Vaudeville
—Revue—Burlesque. Everyone furnished.
Salesroom—1600 Broadway, Rector Building,
Room 408, New York.

WIG

Real Human Hair, Irish Comedian,
Jew, Dutchman, Clown, \$1.50 each.
Negro, 85c, 75c, \$1.00. Lady wig,
\$2.50. Tights, \$1.00. Hair Mus-
tache, 25c. Cape Hair, p. yard,
25c. Catalog free.

GUS KLIPPERT, 46 Cooper Sq., New York.

CENTRAL FIBRE WARDROBE



45x21x15

\$50.00

45x21x23 1/2

\$60.00

Equal to any
\$75.00 trunk and
guaranteed.

Central Trunk

Factory

SIMONS & CO.

700 Arch St.

Phila.

HAUDERS MAKE-UP

LET US PROVE IT IS BEST.

118 W. 48th St., N. Y.

& VODVIL MATERIAL WRITTEN

Writing for some of vodvil's best.

CARL NIESSE, Author

2616 E. 10th St. Indianapolis, Ind.

Printed by THE TECHNICAL PRESS, New York.

CLIPPER BUSINESS INDEX

STAGE DANCING SCHOOLS.
Harvey Thomas, 59 E. Van Buren St., Chicago,
Ill.

LAWYERS.
Joseph A. O'Brien, 1402 Broadway, New
York City.
Edward Doyle, Attorney, 421 Merchants Bank
Bldg., Indianapolis, Ind.
James S. Kleinman, Equitable Bldg., 120
B'way, New York City.
F. L. Boyd, 17 No. La Salle St., Chicago.

MUSICAL CLASSES.
A. Braunnisa, 1012 Napier Ave., Richmond
Hill, N. Y.

SCENERY.
Schell's Scenic Studio
581-583-585 South High St., Columbus, O.

Kahn & Bouwman Scenic Studio
155 West 29th St., N. Y. City. Chelsea 8954

SCENERY FOR RENT.
Amelia Grain, 819 Spring Garden St., Phila-
delphia, Pa.

SONG BOOKS.
Wm. W. Delaney, 117 Park Row, New York.

TENTS.
J. C. Goss Co., 10 Atwater St., Detroit,
Mich.

THEATRICAL GOODS.
Boston Regalia Co., 387 Washington St., Bos-
ton, Mass.

THEATRICAL PROPERTIES
John Brunton Studios
225 W. 41st St., N. Y.—Bryant 5914

TIGHTS

Silk Opera Hose and
Stockings

Are Our Specialties

QUALITY the BEST and PRICES the
LOWEST.

Gold and Silver Brocades, Theatrical
Jewelry, Spangles, Etc. Gold and Sil-
ver Trimmings, Wigs, Beards and all
Goods Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.
(Successors to Siegman and Well)
18-20 E. 27th St. New York

THEATRE MANAGERS ATTENTION Gravel, Slag and Asphalt Roofing

DAMP and WATERPROOFING
REPAIR WORK A SPECIALTY

JAMES J. HOLT AND SON

Office: 1176 Gates Ave. Tel. 6223 Bushwick
Yard. 165 Clinton Pl. Tel. 1023 Prospect
BROOKLYN, N. Y.

Aaron's

Just opened the only Second-Hand Department Store
in the World, occupying the Entire Building at
808 Sixth Ave., Bet. 45th & 46th Sts., N.Y.C.

Wonderful Assortment of
GOWNS, WRAPS, FURS
REMARKABLY LOW PRICES

Dr. Henry J. Pieper

Dentist

1493 Broadway Room 205
Putnam Bldg Bryant 4974

FOR 20 BIG "RASTUS"
LAUGHS GET
A Collection of Negro Stories, \$1.50 by Mail
Eddie O'Connor, 405-1531 Broadway, New York

SCENERY

Diamond Dye, Oil or Water Colors

SCHILL SCENIC STUDIO, COLUMBUS, O.

MONEY WRITING SONGS

A successful music composer and publisher
writes a book explaining how to make money
publishing songs. Contents: Correcting your
Faults, Writing a Melody, Directing the
Ambitious Young Composer, Placing your Songs
before the Public. Lists over 500 Music Deal-
ers—250 Band and Orchestra Dealers. You
need this book, only one of its kind on the
market. Only \$1.50 Postpaid. Money back if
you say so. UNION MUSIC COMPANY, 315
East Fifth St., Cincinnati, Ohio.

HAVE YOU SEEN THE NEW

BAL WARDROBE TRUNK \$55.50

WILLIAM BAL COMPANY

141 W. 36TH STREET, N. Y.

Telephone Fitz Roy 2067-2068

SHOW PRINTING

Heralds, Tonights, Dodgers, Tack and
Window Cards, Half-Sheets, One-Sheets,
Three-Sheets, Cloth Banners, Card Her-
alds, Letterheads, Envelopes, Etc. Type
work only. No stock paper. Everything
made to order. Write for prices, giving
full information as to printing desired.

GAZETTE SHOW PRINT- ING COMPANY

MATTOON

ILLINOIS



The world's largest manufacturers
of theatrical footwear

WE FIT ENTIRE COMPANIES
ALSO INDIVIDUAL ORDERS

New York Chicago
1554 B'way at 40th St. State and Monroe Sts.



BIG BAND CATA- LOG SENT FREE

Whatever you need—from
a drumstick to the highest
priced cornets in the world.
Used by the Army and
Navy. Send for big cata-
log: liberally illustrated,
fully descriptive. Mention
what instrument interests
you. Free trial. Easy pay-
ments. Sold by leading
music stores everywhere.
LYON & HEALY
64-74 Jackson Blvd.
Chicago

Plays

VAUDEVILLE ACTS, ETC.
N. Y. PLAY BUREAU, 200
Decatur Ave., New York City.
Stamp for catalog.

ACTS Plays, Sketches Written

CALL, or Terms for a stamp.

E. L. GAMBLE

"THE CHICAGO WRITER," 201 Loop East Bldg., Chicago.

FURS REMODELED & REPAIRED

Equal to new according to latest styles. We
also have a special department for out of town
orders. Reasonable prices and satisfaction
guaranteed.

HIRSHFELD FUR CO., Inc.

40 W. 45th St. Bryant 1217

IMPORT WIGS

The famous German Character Wig, PRE-WAR
price, \$1.50 and \$2.50 each; real Human Hair,
unexcelled in wear.
Gustav Klippert, 46 Cooper Square, New York